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# The Essay-Proof Journal

**Devoted to the Historical and Artistic  
Background of Stamps and Paper Money**



An elusive 1911 essay which would not please today's ecologists. See Page 20.



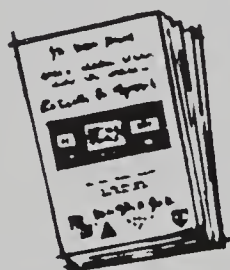
**Official Journal of The Essay-Proof Society**

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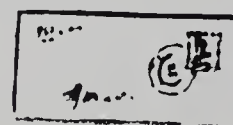
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# The Essay-Proof Journal

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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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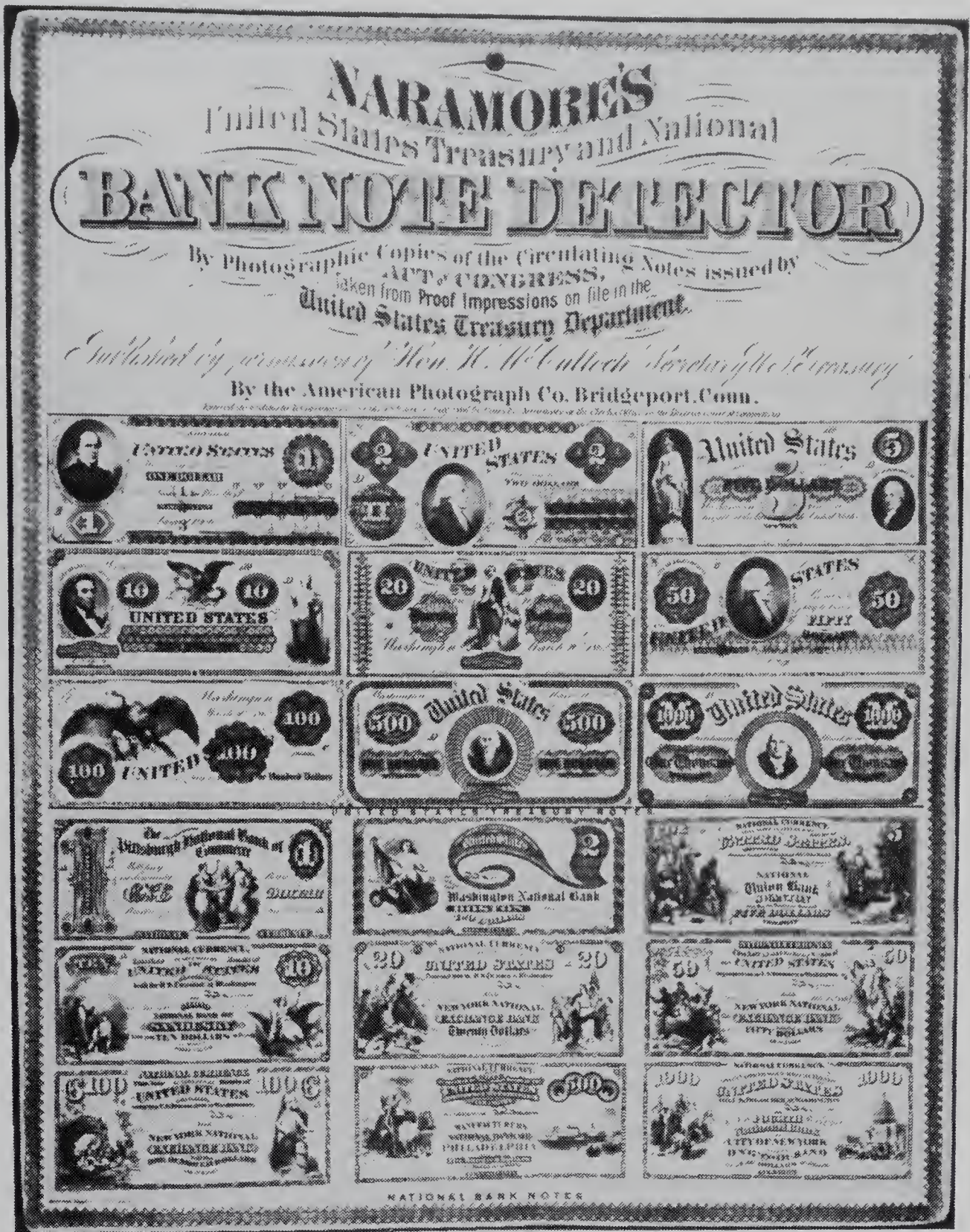
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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.





Naramore's United States Treasury and National Bank Note Detector Sheet

by DANIEL M. BAGBY

PAPER money counterfeit detectors in the form of framed pictures or plaques are highly prized by collectors, at least as much as the individual books such as Heath's, which have been reproduced in the *Journal* over the past few years. The best known are the fractional currency shields.

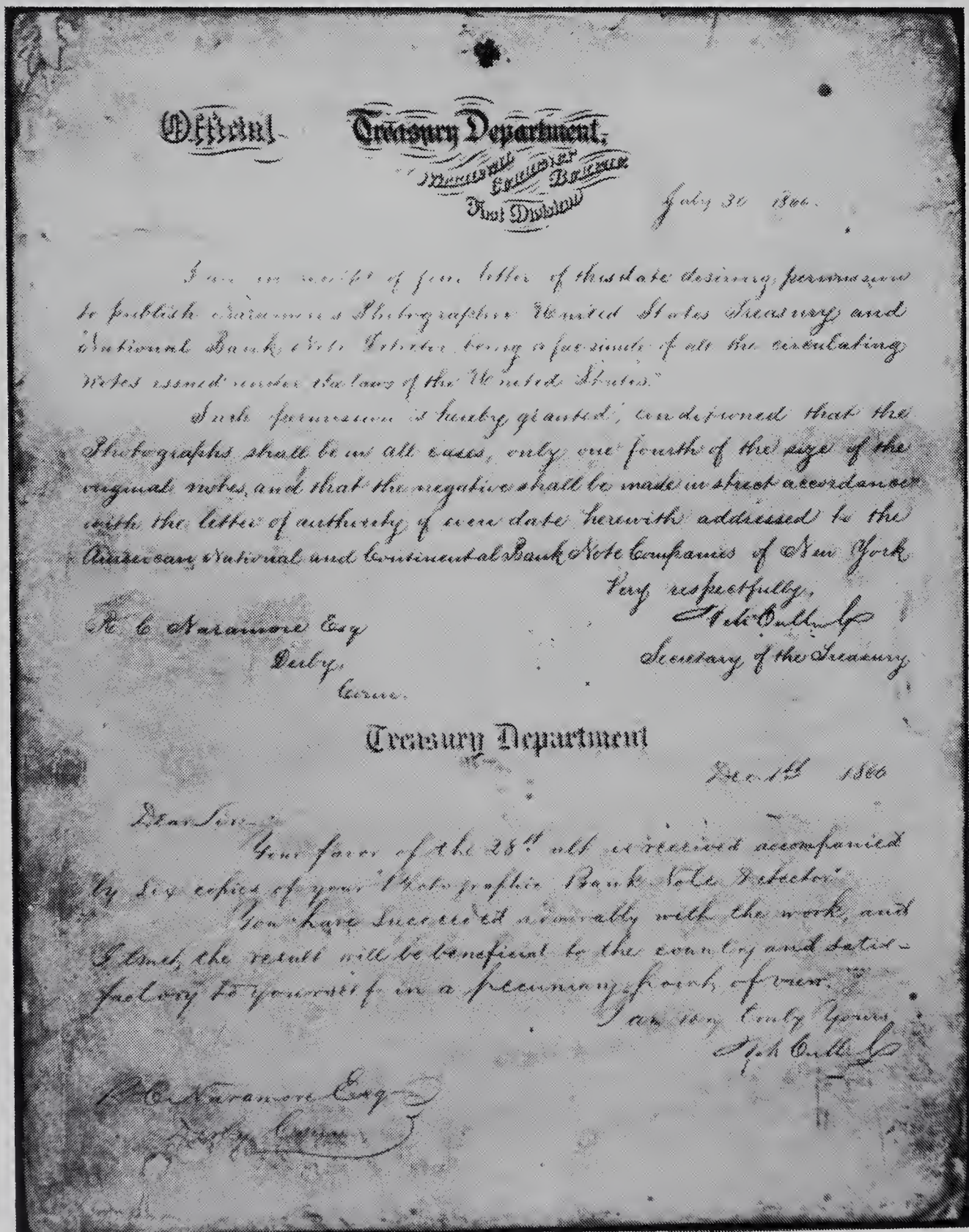
Scarcer than these are "Naramore's United States Treasury and National Bank Note Detector" sheets, which are said to have been the first legal photographs of such currency.



In 1866, Secretary of the Treasury Hugh McCulloch gave permission to the American Photograph Company to photograph proof impressions on file in the Treasury Department. At that time, photographs were largely limited to war scenes, portraits, buildings, scenic views, etc.; photos of paper money were strictly proscribed.

The purpose of the bank note detectors was to provide a means for banks to detect circulating counterfeits on the basis of accurate reproduction of the original designs. The photographic arrangement measuring 10 x 8¾ inches was mounted on a gray cardboard sheet 10¾ x 13¾ inches. Two full sheets are known, one in my collection and one in the Higgins Museum at Okoboji, Iowa. Three other badly damaged and trimmed sheets are also known.

## Treasury Correspondence Printed on the Back of the Sheet





The following are transcriptions of Treasury Department letters concerning Naramore's project which were printed on the back of his detector as a sort of stamp of authenticity:

Official

Treasury Department  
National Currency Bureau  
First Division

July 30, 1866

I am in receipt of your letter of this date desiring permission to publish Naramore's Photographic United States Treasury and National Bank Note Detector, being a fac-simile of all the circulating notes issued under the laws of the United States.

Such permission is hereby granted, conditioned that the Photographs shall be in all cases, only one fourth the size of the original notes, and that the negative shall be made in strict accordance with the letter of authority of even date herewith addressed to the American, National and Continental Bank Note Companies of New York.

R.C. Naramore, Esq.  
Derby, Conn.

Very respectfully,  
Hugh McCulloch  
Secretary of the Treasury

Treasury Department

Dec. 1st, 1866

Dear Sir:

Your favor of the 28th ult is received accompanied by six copies of your "Photographic Bank Note Detector."

You have succeeded admirably with the work, and I trust the result will be beneficial to the country and satisfactory to yourself in a pecuniary point of view.

R.C. Naramore, Esq.  
Derby, Conn.

I am very truly yours  
Hugh McCulloch

## A Forerunner of the Laban Heath Counterfeit Detectors

based on a report by DR. JACK VORHIES  
*photographs by Boutrelle*

(Continued from *Journal* No. 164, Page 173)

(See enlargements of complete pages from the detector on pages 6-13)

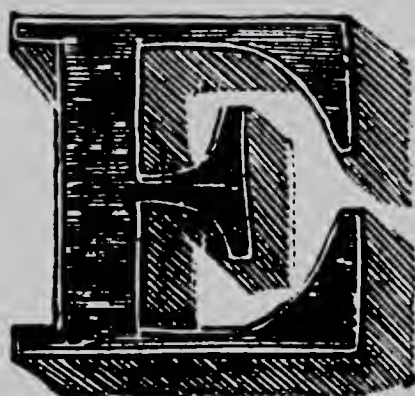


## BANK NOTE DETECTOR AT SIGHT.

7

The ruling and shading in counterfeits is done by hand, thus it is impossible to imitate genuine work. In counterfeit the lines are imperfect, some irregular in length, some crooked, some broken in the middle of the pattern, others coarse and not parallel to each other, which gives them a very uneven, scratchy appearance. Thus it is very difficult to obtain the same shade through the whole bill. [*See Cut No. 2, Counterfeit.*]

Cut No. 2.



The sky in all out-door scenes, when made with a ruling engine, is fine lines parallel to each other, and are perfectly smooth and even, usually extending the whole length of the vignette. The general appearance of the ruling and shading of the sky will harmonize with the other ruling and shading on the bill. When genuine skies are engraved by hand, they are done by first class artists—men who stand at the head of their profession, and always appear smooth, beautiful specimens of art. In counterfeit, being all engraved by hand with a graver, they have an uneven, scratchy appearance, some lines coarser than others, some not parallel to each other, some broken and forked together. Some genuine skies are heavy rolling clouds, some are waved slightly, and fade off gradually into fine dots at the edge, and always sustain a smooth, natural appearance. In counterfeit the lines are coarse, harsh, and very imperfect, not fading off gradually enough.



8

THE UNITED STATES

**R U L E 2.**

INIMITABLE.

The second inimitable rule is the explanation of the Geometric Lathe. The Geometric Lathe is a very costly engraving engine, perfect in itself, and in producing very fine ornamental patterns of Geometric, Concentric or Eccentric circles of such beautiful complication, uniformity, and exquisite perfection, that it is impossible to imitate them in any manner.

The Geometrie Lathie engraves and turns the circular or oval patterns or dies in the genuine bills on which the letters and figures representing the denominations of the notes are placed.

In counterfeit, these patterns or dies are engraved by hand, thus it is impossible to imitate them.

The patterns or dies produced by the Geometric Lathe are concentric, eccentric, or geometric circles, radiating from a common center, and beautifully interwo-

Cut No. 3.





## BANK NOTE DETECTOR AT SIGHT.

9

ven into each other, forming a perfect regular uniform fancy pattern, so exactly true and uniform in its radiation, that there is never the slightest possible irregularity or imperfection, and at the same time so complicated that it is utterly impossible to imitate them by hand, photography, or any other process ever invented.

The patterns or dies produced or engraved by the Geometric Lathe are very bright and distinct in appearance, with a bold brilliancy which ever appears in the genuine.—[See Cut No. 3, *Genuine*.]

The counterfeit patterns or dies are engraved by hand, and it is perfectly impossible to imitate the genuine, and there is such a striking difference between them that no one need fail in detecting them, as the counterfeits are very pale, flat and sunken, with a coarse, scratchy appearance.—[See Cut No. 4, *Counterfeit*.]

Cut No. 4.



The Geometric Lathe does not engrave the patterns upon the plate, but upon dies, which being transferred



upon the plate, will print *white* eccentric circles upon a black ground. This is what gives the patterns of lathe work such a bold raised appearance.

In counterfeit these patterns are cut directly upon the plate, instead of being transferred; and it will print *dark* lines upon a white ground work.

When two or more genuine dies pretend to be alike on the same bill, they are precisely alike, being both transferred from the same original.

Counterfeiters will fail in getting two or more dies alike, as it is impossible to engrave them exactly alike on the same plate.

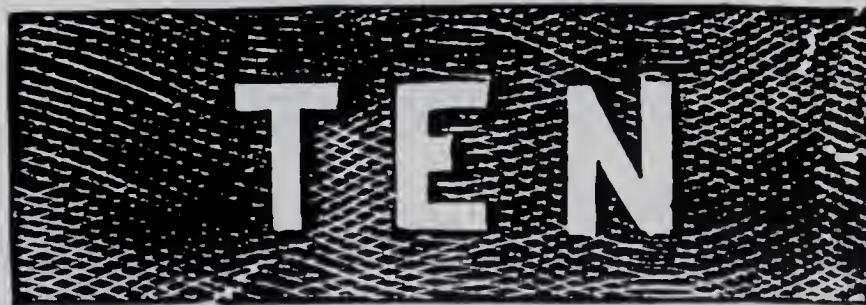
Sometimes the dies on which the denomination of the bill is placed are ruled by the Ruling Engine, and are very neat curved lines, always parallel to each other, and have the appearance of lathe work, and are classed with them in detecting.—[*See Cut No. 5, Genuine.*]

Cut No. 5.



In counterfeit they are made by hand, and are coarse, irregular, and the lines are broken and appear like dots pricked in by hand to form a dark ground work, very easily detected.—[*See Cut No. 6, Counterfeit.*]

Cut No. 6.



---

**R U L E 3.****INIMITABLE.**

---

The third inimitable rule is in the explanation of the work executed by the Medallion Pentagraph Ruling Engine. The Medallion head is a fancy raised pattern or engraving, ruled in by the Pentagraph Ruler, generally intended to imitate the raised impressions on medals and coins. These rulings are full length lines, engraved across the whole patterns, and exactly the same size and run in one general direction.

In genuine the lines crowd together in the parts of the pattern that appear depressed and sunken, and spread apart where the pattern appears raised. They never cross or touch each other, and never break off in the midst of the pattern. This is what gives them such a transparent and beautiful appearance. [*See Cut No. 7, Genuine.*]

Cut No. 7.



In the counterfeit the lines in the Medallion Head are apt to break off in the pattern; some lines are coarser than others, and forked together, and the whole looks



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THE UNITED STATES

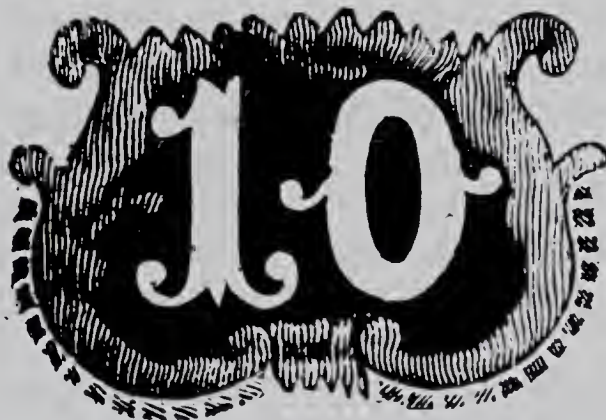
dead, dull, and flat, or imperfectly raised. [See Cut No. 8, *Counterfeit.*]

Cut No. 8



The Medallion work is sometimes used as a die, on which the denomination of the bill is placed; and whenever there are two or more patterns that pretend to be alike on the same bill, they are always exactly alike, being all double transferred from the same original. They always present a raised metallic appearance. [See Cut No. 9, *Genuine.*]

Cut No. 9.



On counterfeit bills there are never two medallions alike, being all made by hand at different times; thus they are dead and sunken in expression, and represent

## BANK NOTE DETECTOR AT SIGHT.

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little if any metallic appearance. [*See Cut No. 10, Counterfeit.*]

Cut No. 10.

**R U L E 4 .****INIMITABLE.**

The fourth inimitable rule is a knowledge of the Red, Blue, or Brown letters and figures (mostly red).

The denominations of a bill are often distinguished by a red engraving, either letters or figures, which are cut by machinery in the most perfect manner. In genuine they are always very prominent on the face of the bill, and show through distinct on the back, except when the back is covered with a fancy stamp or lathe work.

In counterfeit the red letters or figures are very imperfect in execution, and often appear pale and blurred on the face, with a very indistinct appearance on the back, if perceptible at all.

There are three patterns of the genuine Red letters and figures.

*1st.* Net work pattern. This style is perforated with small white dots, which appear like meshes in fine net or lace work.

*2d.* The Diamond pattern is distinguished by the face of the letters and figures being covered with small



white diamonds, cut very regular with a fine appearance.

3d. Is a fancy pattern which embraces a number of different styles, which are very fine and always appear regular and uniform.

In all genuine red letters and figures the fine dots appear very distinct on both sides of the bill, except when very badly soiled.

In counterfeit a crossed letter is used to imitate the genuine diamond letter, but is poorly engraved and always detected if once acquainted with the genuine. There are other styles sometimes used, equally inferior to the genuine. We have been thus minute in this explanation, as it is impossible to show good cuts to illustrate both styles.

---

## R U L E 5 .

### THE RED LATHE WORK AND RED LINE LETTER.

---

The red lathe work is patterns or dies on which the denomination of the bill is placed, and are engraved by the Geometric Lathe ; therefore, have the same bold brilliant appearance as the other lathe work, with a colored face, and is not intended to show through always, but in some cases it is intended to show through, then to be perfect and distinct on both sides of the bill, similar to the net or diamond letter, previously described, under rule fourth.

The red line letter is engraved by the ruling engine, presenting a neat perfect appearance, with fine parallel lines running across the letters, with a texture and workmanship which will correspond with the general ruling of the bill, and is not intended to show through.

## James Walker's Georgian Essays

by ROBSON LOWE

**I**N 1933, consideration was given to the possibility of adopting photogravure instead of typography for printing the lower value stamps of Great Britain. The advantages were in the lower cost and the speed of production. Harrison & Sons obtained the contract and produced a series of trials for the 1d., 1½d. and 4d. values with the frames based on the typographed designs but with the photogravure head the same size as that used for the previous issue. The size of the head was reduced on the issued designs. The first value to appear was the 1½d., issued on the 24th August 1934 and two of the values, the 10d. and 1/-, did not appear until after the death of the King in January 1936.

Apparently arrangements for the photogravure issues were made in 1933, for when three designs prepared by James Walker of Glasgow were submitted to his Majesty in July 1933, the new types had already been approved.

Walker submitted three sketches specially prepared to demonstrate how effective a *new* design printed by photogravure could be. One was an original drawing showing the King's head in a laurel wreath with the Crown at the top, the value 5 S in the upper corners, and a Tudor rose in each of the lower corners. The size of the drawing was 69 x 86 mm. The other two designs had the head based on the coinage head drawn by Bertram MacKennal and first adopted for the 1912 issue. The smaller of these, 70 x 85 mm, was similar to the original drawing but lacked the Tudor rose. The larger design, 71 x 94 mm had the denominations, FIVE SHILLINGS, in words. Both these essays were largely photographic, although there was a certain amount of touching up by hand. Comparing these simple, handsome designs with those adopted, one is immediately aware that they were based on the wreath design by G.W. Eve used for the 9d., 10d. and 1/- values in 1912, but there is no doubt that the simplicity is of far greater artistic merit than the designs adopted.

On the death of King George V on 20th January 1936, thought was given to producing a special stamp, and Harrison and Sons made a plate of six subjects for a 1½d. stamp in black with IN MEMORY in the lower panel. The idea was abandoned.

James Walker was rather quicker off the mark, as he overprinted the current photogravure ½d. and 1d. with a mourning border and these were used on the days of His Majesty's funeral, 28th January 1936.

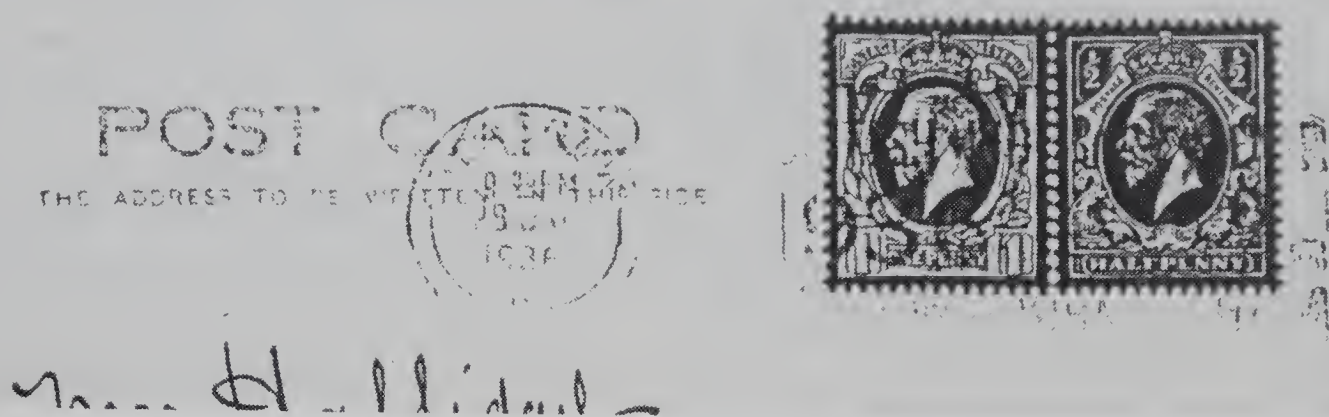
\* \* \*

Taste in design changes, as it does in most forms of art. What was considered in the best taste at the beginning of the reign had become muddled and humdrum by the end of the reign.

During the short reign of King Edward VIII, the design of the stamps was almost over-simple, being made on the suggestion of H.J. Brown incorporating a photographic portrait by Hugh Cecil.

The development of the designs of King George VI is interesting to study. The excellent head by Edmund Dulac was set off by the frames of that famous artist, Eric Gill, the ½d., 1d., 1½d., 2d., 2½d. and 3d. on a solid ground, the 4d., 5d. and 6d. on a light ground with solid lettering. Bearing the Royal emblems, the design got away from the stark reality of King Edward VIII's stamps and there is little doubt that the design with the light background was the more elegant of the two. Dulac's design for the frames of the 7d. to 1/- values was cluttered and lacked the elegance of the lower values.

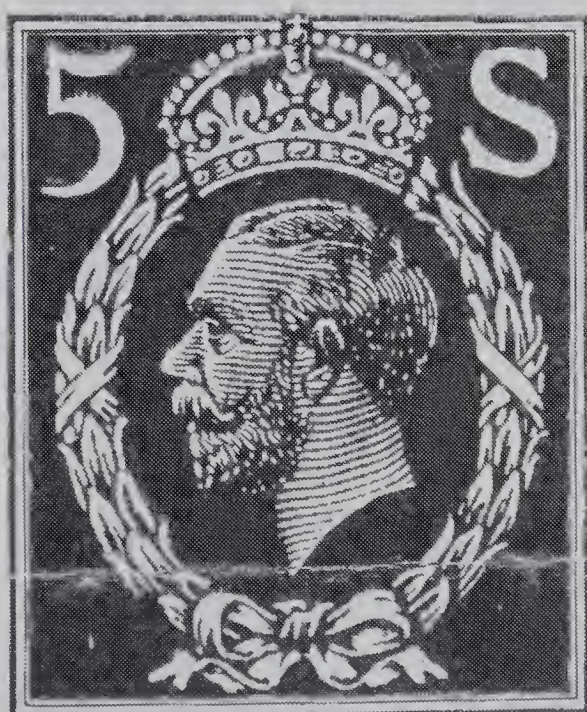




Examples of Walker's unofficial mourning design for King George V used on the day of the monarch's funeral.



Walker's proposed photogravure designs for George V issues (top row and bottom left).



Walker's essay for a King George VI stamp (bottom right).



By 1940, the authorities decided on the merit of the lighter background and this may have been influenced by a competition organised in 1940 by Stanley Gibbons for artists to produce improved designs. The winner was James Walker, whose drawing of the lower values with a light background was deemed the best. The drawing measures 72 x 87 mm and the smaller lettering gave more "air" to the design.

James Walker was an artist working with photogravure printing and he had a distinguished career in this field. His hobby was philately, and he was at one time president of the Glasgow Philatelic Society and an honorary life member of the Caledonian Philatelic Society.

### Religious Art on Vatican World Communications Year Stamps

The Vatican stamps issued to commemorate the 1983 World Year of Communications featured reproductions of famous religious art. Both stamps were produced in multicolor recess print by the Polygraphic Institute and Mint of the Italian State. The 2,000 lire shows Luca Signorelli's painting in the Sistine Chapel of Moses explaining the Law to the people. The 5,000 lire shows a tapestry according to Raphael's depiction of St. Paul preaching in Athens. The stamp designs themselves were made by David Vangelli.



### Peckmore Washington Head "Specimen" Stamp at Auction Again

The Feb. 13, 1985 mail sale of Metro Stamp Co., Inc. of Middle Village, N.Y. included a sheet margin copy of the Harry S. Peckmore "specimen" postage stamp described in *Journals* of 1981 and 1982, and most recently in No. 162. The seller described it as an essay—"Washington design on bond paper, purple, huge BR sheet margin, very fine." The estimate was "B" (\$10-20).



## Essay-Proof Insights From 1890

(The following reprint was furnished by Herman Herst, Jr., a faithful supporter of our Society, from the London-based publication *The Stamp News*, March 1, 1890. Entitled "Reminiscences of a Septuagenarian Stamp Collector," one C.W. Viner, A.M., Ph.D., it is the concluding installment which deals with the collectible types of essays and proofs of the era.)

AT the period we are recalling—a quarter of a century since—essays, ordered or otherwise, proofs, trial-stamps, in short, every impression connected with postage stamps, were eagerly sought after, especially by continental collectors. The album of M. de Saulcy, shown to visitors at the Paris Exhibition in 1867, was especially rich in impressions of the latter nature. English envelopes stamped without colour, and in the wrong colour; double impressions, such as a sixpenny and threepenny, side by side, to do duty for ninepence, by some mishap placed one half over the other, or designed by three or four on a sheet to try the colours, figured in the said collection; and their congeners fetched high prices. Amateurs well nigh ignore them now. Proofs of genuine postals, existent or otherwise, have a place in some albums, but are not much valued. Proofs of essays are sometimes kept for the sake of their beauty, while essays are almost scouted, although some of what are called Beaufort House essays have been recently sold at the Tokenhouse Yard auctions.

It is singular, but true, that essays, as a rule, are both better designed and engraved than are accepted issues. For instance, compare the Mulready envelopes with the exquisite designs alluded to above, and see which ought to have been awarded the palm? Place one of the beautiful essays of the Genoan engraver by the side of the first Italian set, and wonder at its rejection. The French engraver's essays for Bolivia and for San Marino contrast favourably with those afterwards selected, while those for

Zurich, proposed in 1843, far surpass the accredited stamps.

The second part of Berger Levrault's postage stamp catalogue, devotes more than forty pages to the description of essays, proofs, etc. Among the noteworthy, is the Connell of New Brunswick. This stamp, when perforated in preparation for postal use, is still a desideratum with collectors, and fetches a good price; imperforate, it ranks as a mere essay. The English are very numerous. The Beaufort House celebrities, previously alluded to, are chiefly, if not wholly, envelopes. The large square impressions seem too large for adhesive purposes; but there are numerous smaller types, notably one with Prince Albert's head. Upwards of 2,000 designs for envelopes and adhesives are said to have been proposed at the time of the great Post Office reform.

Among the curiosities eagerly coveted by amateurs, especially on the continent, were stamps of the accepted type, printed in blue, pink, grey, red, lilac, black, and several shades of brown, with the *colour extracted from the right hand upper angle*; the small type of the 1861 set of New South Wales existed in the same singular state. Apropos of the present controversy respecting the desirability of an ocean postage, may be mentioned a stamp, which was eagerly collected in "ye olden time." It is an envelope impression, rather larger than the penny adhesive, a winged head; the legend "Ocean Penny Postage." The shield-shaped three-halfpenny adhesive and envelope stamps, many years afterwards adopted, were in high request. They are easily distinguished by a variation in hue. The essays date in 1860, the type was adopted in 1870. Our first threepenny has a white background; an essay of the same has a small pattern.

French essays are equally numerous with English. Long ere the authorised issue of envelopes, there were very finely engraved impressions on thin paper, in various sizes. In adhesives, there were those known as Cayenne essays (hideous caricatures of the

Emperor), presumably so-called, because the proposer deserved to be transported. Many others are noteworthy in consequence of their showing ingenious methods of cancelling. Some are on paper, incapacitated from being detached for re-use. One proposed stamp was gummed above and below only, so that it could be torn in the centre. One was perforated across the middle, the upper half only being gummed, and the lower loose for ready detachment. This was an English inventor's ingenuity.

Of other countries there is nothing particularly worth mention. Among the multifarious proposals for Belgium, there are many much handsomer and better engraved than most of those eventually accepted. The Grecian with King George fronting the Acropolis are curious. Those of the unfortunate Emperor Maximilian are handsome. Many countries, as Schleswig-Holstein, Oldenburg, &c., had one solitary essay. Denmark is singular in having a pair with variations of which there are three with very slight differences. Of the first, there were three specimens of each struck off; there were 700 each of the second, and 1,200 of the third variety!

The stamps of Great Britain, and a few others, viz.: the Australian Colonies, &c.; surcharged SPECIMEN, are still seen in collections. Till the later years, English new issues, so labelled, were exhibited in the several post offices, as a guarantee of authenticity. The Italians show the word SAGGIO. Some, the Mauritius for instance, are surcharged CANCELLED. The Spanish equivalent for this is one or more thick lines across the extinct stamps. The still-born 12 cuartos of 1857 is seldom, if ever, seen unbarred. Some of the more recent issues, punched for telegraphic use, when the punching is incomplete, figure in albums as uncanceled specimens.

Proofs on pelure paper, or on cardboard, are yet in request for their rarity or beauty. The Mulready envelopes, and the

Sydney views are eminent examples of the former, and command high values in the stamp market. In the latter category, the first Nevis, the Russians, the United States, and numerous others; more especially the widow-type of Her Majesty on the Canadian fiscals, are brilliant examples.

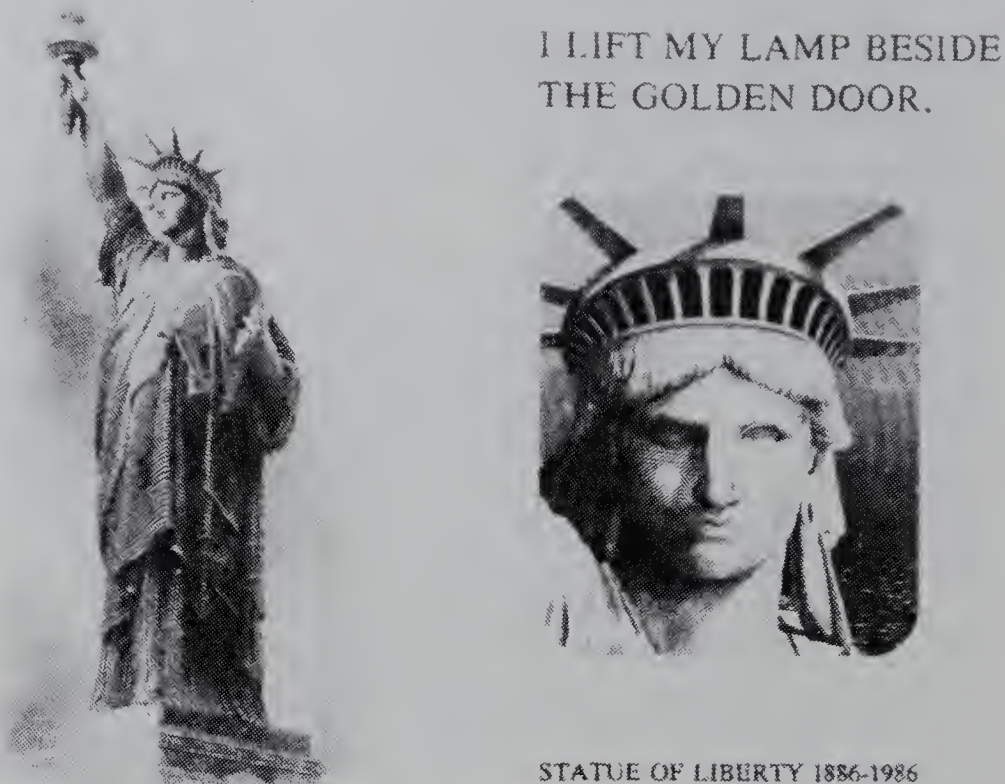
What are called fancy stamps, have lost what popularity they enjoyed. The 1865 set of Hanover (always spelt thus), used to form a dazzling page of colour. Every value was printed in ultramarine, carmine, yellow, brown, etc.; in pink, carmine, brown, blue with black shields; in black, with pink, blue, carmine, etc., shields; in yellow, blue, green, brown, carmine, with contrasting shields of various hues. The writer has the 1857 emission of Wurtemberg in bewildering varieties of paper, cardboard, coloured, silver and gold impressions!

A few imitations may be found in second-best collections. Those of the guacho set of Buenos Ayres, and the very rare Reunion pair are stored by collectors, hopeless of the originals; and the facsimile sheet of New Caledonians is valuable for showing the sundry types, a complete *genuine* sheet being unattainable.\*

The countless imitations of accredited United States and Confederate locals, the types which never existed as stamps, and were only made to sell, and the crew of Hamburg importers under the names of Hamer, Scheerenbeck, Krantz, and Lapreuz, for which, spaces were appropriated in Lallier's, and other early albums, are now banished from every respectable collection but that of the writer, who retains them for the sake of "Auld Lang Syne."

\* There are several genuine sheets in existence in collections. — ED.





### **BEP Introduces Special-Edition Statue of Liberty Intaglio Print at ASDA Show, 1984**

The Bureau of Engraving and Printing sold a new, special-edition hand press intaglio print at the American Stamp Dealers Association show in New York City, November 15-18, 1984. It features two vignettes of the Statue of Liberty, printed on cream parchment. The full vignette, from a 1927 engraving entitled "Liberty Enlightening the World" by Marcus W. Baldwin, is printed in green ink. The framed head, from a 1975 engraving by Thomas Hipschen, is in brown ink.

"I am extremely pleased that the Bureau will be able to offer to the public such a fine, unique commemorative item," Bureau Director Robert J. Leuver said. "The success of last year's Eagle demonstrated to us that people are eager to acquire high-quality, limited edition prints. Given the restoration that's taking place, the Statue of Liberty is an especially appropriate subject."

The Bureau displayed a working "Spider" hand press at ASDA. Purchased by the Bureau between 1890 and 1904 for currency production, the "Spider" was also used in the Flat-bed Printing Division for specialized printing until the late 1930s or early 1940s. It features a single-plate hand roller and a long radial handle, hence the name "Spider."

Liberty prints will be sold at two other Fiscal Year 1985 show at which the Bureau will display the "Spider" press: the International Coin Club in El Paso, Texas, April 18-21, 1985, and the American Numismatic Association in Baltimore, Maryland, August 19-24, 1985. The Bureau will change the colors of the Liberty print for each show.

Mail orders should be typed or printed clearly on 8½" x 11" paper and must include the number of prints desired, Item No. 415, name, mailing address, and zip code of purchaser. Orders must be accompanied by a check or money order in U.S. dollars made payable to "BEP" for \$16.50 each.

Orders should be addressed to ASDA Liberty Print, Mail Order Sales, Bureau of Engraving and Printing, Washington, D.C. 20228.







## Newfoundland Whaling Essays

Mrs. Margaret I. Morris of Glasgow, Scotland, recently perused back issues of the *Journal* at the Royal Philatelic Society in London and was prompted to send the excellent photographs shown here. They are of the essays for Newfoundland's 1911 Coronation Issue. In *The Essays and Proofs of British North America* by Minuse and Pratt, both are listed (E2 and E7 types) with the notation for the former "wanted to see for detail listing." Mrs. Morris is a thematic collector, with a collection of whales in philately.



## British Royal Mail Series Joint Effort of Several Artists

The strip of five stamps issued July 31, 1984 to mark the 200th anniversary of the trial mail coach run from Bath to London displays traditional coaching intaglio engravings by Swedish engraver Czeslaw Slania. He worked from designs by Stanley Paine and Keith Bassford, who in turn were influenced by the 18th century artist James Pollard.

## Mail Order Gift Catalogs Feature Scripophily

The Spring 1985 catalog of Adam York/Unique Products Co., of the large Hanover House mail order firm in Hanover, Pa., offers three scripophilic gift items aimed at non-collectors. One is Keith Hollander's book *Scripophily* at \$25.00. Another is the book plus four stock certificates—1912 San Antonio Land & Irrigation, 1944 Belgian Congo Gold Mines, 1907 Ontario Silver Cobalt Mines, and 1920 Milan Gold Certificate—for \$75.00. The third is a 1908 unredeemed city bond issued by the Imperial Russian government with coupons, framed and specially matted, for \$95.00.

## U.S. Proofs and Essays

The major pioneer listing of U.S. proofs and essays was undertaken by John K. Tiffany and published in the *American Journal of Philately*, Vol. 2, 1889. Although it has long since been superseded by others, including the works of Mason and Brazer and the Scott U.S. "Specialized" catalogues, in its original form this listing is not only of more than passing academic interest; it can have value for today's student who may turn up an item that differs from the accepted norm and seeks an historical precedent or provenance. Because the original listing can only be accessed in comprehensive philatelic libraries, it is reprinted here through the courtesy of Dr. Stanley Bierman, who also points out that Tiffany's work, not Mason's, was the first systematic compilation in our field. An interesting sidelight to this reprinting is the report in the *Philatelic Monthly*, published in Philadelphia in July 1876, that at that time Tiffany possessed 460 U.S. essays and proofs. Also of note in the introductory section is Tiffany's terminology, which differs somewhat from current usage but which does have some merit.

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by JOHN K. TIFFANY

No systematic attempt to chronicle the many proofs and essays of United States adhesive stamps, envelopes and post cards has been made; and, while no one can hope to enumerate all these interesting forerunners, often more delicate, artistic and beautiful than the actual stamps, showing as they do how much has to be done and abandoned before the public are furnished with issues as satisfactory as most of those of our country have been, it is well worth while to record those known to exist.

It is too late now, perhaps, to discuss the correctness of the nomenclature adopted by stamp collectors which distinguishes as a proof any impression of a design actually put into use, from an essay or impression of a design suggested, but altered or rejected entirely. Every proof made before the stamp is finally issued is in reality an essay, and some of those made afterwards to be experimented on with cancelling inks, etc., are more properly essays than proofs, but the distinction is an easy and convenient one.

As the engraver progresses with his work, impressions are taken from time to time to ascertain the effect. Collectors are accustomed to call these *proofs or essays from unfinished dies*. The work finished, impressions are generally taken showing a broad band of color about the designs. Collectors are accustomed to call these *proofs or essays, before the margin is removed or hub proofs*. These being satisfactory, the margin is cut away and the impressions made are called by collectors *die proofs*. These being again satisfactory, the plates are made and these are called by collectors *plate proofs*. When new plates are made, and proofs taken from them are recognized as such, collectors have called them *new proofs*. Sometimes impressions are made from dies or plates to be used as specimens of the work of the manufacturers, or to exhibit, and these being made after the stamps have been in use, have been called by collectors *reprinted proofs or essays*. Occasionally those impressions made to ascertain whether the presses were properly adjusted have been distinguished as *printer's proofs*.

Many of all these varieties that have been made doubtless perished or never found their way into the hands of collectors, and few if any of the beautiful drawings originally made are even known. Many collectors have kindly allowed their treasures to be described in this attempt to chronicle, for the benefit of those interested in this particular department, all that is known, but it abounds in the unique and is necessarily far from perfect.

### PROOFS

Of impressions from adopted dies, the following may be recorded, in the order in which the stamps have been described in our History of United States Adhesive Stamps:



**NEW YORK POST OFFICE, 1845.***Five cents.*

Original die proof; black on thick soft card board.

“ “ green “ “ “

“ “ blue “ “ “

“ plate proof; green “ greenish tinted bond paper.

Reprinted plate proof; black on blue paper.

“ “ “ green on white paper.

“ “ “ vermilion “ “

“ “ “ blue “ “

“ “ “ brown “ “

“ “ “ purple “ “

“ “ “ green on green tinted paper.

“ “ “ brown on brown “ “

“ die proof; vermilion on white, large margin.

“ “ blue “ “

Reprinted proof of the head and circular disk only; black on bond paper.

“ “ “ “ “ “ green “ “

“ “ “ “ “ “ blue “ “

“ “ “ “ “ “ brown “ “

“ “ “ “ “ “ vermilion “ “

**1847 ISSUE.***Five cents.*

Original die proof; adopted color on white paper, with corner marks, wide paper.

“ “ black on thick soft card board.

“ plate proof; black on india paper.

“ “ red brown “ “

“ “ green “ “

“ “ vermilion “ “

“ “ blue “ “

“ “ bistre “ “

“ “ orange “ “

“ “ rose “ “

Reprinted plate proofs; black on white paper.

“ “ red brown “ “

“ “ green “ “

“ “ vermilion “ “

“ “ blue “ “

“ “ bistre “ “

“ “ orange “ “

“ “ rose “ “

Reprinted die proof; with a wide border of five or six parallel lines, rounded at the corners and surrounding the design,

black on india paper.

“ “ red brown “

“ “ vermilion “

“ “ blue “

“ “ green “

*Ten cents.*

Original die proof; adopted color on white paper, with corner marks and wide paper.

“ “ brown on thick soft card board.

“ “ red brown “ “

“ plate proof; black on india paper.

“ “ red brown “ “

“ “ brown “ “

“ “ green “ “

“ “ vermilion “ “

“ “ blue “ “

Original plate proof; orange on india paper.

“ “ rose “ “

Reprinted plate proof; black on white paper.

“ “ red brown “ “

“ “ brown “ “

“ “ green “ “

“ “ vermilion “ “

“ “ blue “ “

“ “ orange “ “

“ “ rose “ “

Reprinted die proof; with border like the five cents,

black on india paper.

“ “ brown “ “

Also die proofs of the imitation die made for reprinting in 1874.

Five cents brown on india paper.

Ten cents black “ “

### ISSUE OF 1851

*One cent carrier, “Franklin.”*

Original die proof; orange on india paper.

“ “ brown “ “

Original cracked die proof; brown on bank note paper.

“ plate proof; blue on bank note paper.

“ “ orange “ “

“ “ orange on india paper.

*One cent carrier, “Eagle.”*

Original plate proof; orange on bank note paper.

*One cent.*

Original plate proof; black on bank note paper.

“ “ blue “ “ “

*Three cents.*

Original plate proof; red on bank note paper.

*Five cents.*

Original plate proof; vermilion on bank note paper.

“ “ orange “ “

“ “ olive green “ “

“ “ bronze green “ “

“ “ bistre “ “

“ “ red brown “ “

“ “ brown “ “

“ “ light brown “ “

“ “ dark brown “ “

? Reprinted proof; adopted shade on heavy soft paper, gummed.



*Ten cents.*

Unfinished die proof; without "postage," bond paper, plain.

" " black on india paper.

Original die proof; green on bank note paper.

*Twelve cents.*

Original plate proof; black on bank note paper.

" " lilac " "

? Reprinted plate proof; black on heavy soft paper, gummed.

*Twenty-four cents.*

Original plate proof; black on bank note paper.

Original plate proof; red on bank note paper.

" " red brown " "

" " lilac " "

" " dark blue " "

" " vermilion " "

" " golden yellow " "

" " dark yellow " "

? Reprinted plate proof; lilac on heavy soft paper, gummed.

*Thirty cents.*

Original plate proof; orange on bank note paper.

" " black " " "

Reprinted plate proof; orange on soft white paper, large perforation, gummed.

*Ninety cents.*

Original plate proof; black on india paper.

" " black on bank note paper.

" " red brown " "

" " brown " "

" " green " "

" " blue " "

" " dark bistre " "

" " orange " "

" " purple " "

" " rosy violet " "

" " dark blackish violet " "

Reprinted plate proof; blue soft white paper, large perforation, gummed.

Reprinted plate proofs of the entire series on india paper, in the adopted colors, cut out and mounted on large cards, were made as specimens at the time of reprinting the series.

Franklin carrier, blue.

Eagle carrier, blue.

One cent, blue.

Three cents, red.

Five cents, yellow brown.

Ten cents, green.

Twelve cents, black.

Twenty-four cents, lilac.

Thirty cents, orange.

Ninety cents, blue.

**ISSUE OF 1861.**

Unfinished die proofs.

Three cents, without the corner ornaments.

carmine on india, mounted on card.

vermilion                   “                   “

red brown                   “                   “

Five cents, without the corner ornaments.

brown on india, mounted on card.

Twelve cents, without the corner ornaments.

black on india, mounted on card.

Specimen shows plate number and engraver's name.

Die proofs on large india paper 2½x3 inches, mounted on large octavo cards 6x9 inches, and showing the imprint of the National Bank Note Company below on the die. All values in normal colors. These are said to be original die proofs, but possibly were reprinted in 1874.

One cent.	Five cents.	Fifteen cents.
Two cents.	Ten cents.	Twenty-four cents.
Three cents.	Twelve cents.	Thirty Cents.
	Ninety cents.	

Plate proofs on india paper.

Twelve cents, black corner ornaments, green.

“                   “                   red.

Plate proofs on india paper. Probably all exist mounted on card board, but only those noted are shown. It is impossible to distinguish those which were original and those which were reprinted.

One cent; dark blue, sky blue, bronze green, black.

Two cents; black, blue, green, orange, lilac, flesh, greenish gray, pearl gray, light and dark vermilion, and four shades of red.

Three cents; brick, rose, vermilion, red, light blue, bronze green, yellow brown, red brown, black brown, brown.

Five cents; brown, bronze green, yellow, flesh, red, blue, black.

Ten cents; green, blue, black.

Twelve cents; black, scarlet.

Fifteen cents; black, blue.

Twenty-four cents; black, lilac, and black on card.

Thirty cents; black, green, blue, yellow, orange, flesh, red brown.

Ninety cents; black, blue, red, green, ultramarine, black, and green, also green on card.

NOTE.—The majority if not all of the above also exist on bond paper.

Plate proofs perforated and marked “specimen” in the normal or adopted colors; 1, 2, 3, 5, 10, 12, 15, 24, 30 and 90 cents.

NOTE.—See also the “experimental essays” of these dies on various papers, etc., described under that head further on.

**1869 ISSUE.**

Die proofs on large india paper 2½x3 inches, mounted on octavo cards, 6x9 inches in the adopted colors. All with the imprint of the National Bank Note Company on the die except the 30 cents; 1, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents.

Die proof on large india paper, not mounted.

Twenty-four cents, black.

Thirty cents, frame blue, eagle, etc. brown.

Die proof on smaller india paper.

Twenty-four cents, black.

Plate proofs on large india paper and mounted on cards, 6x9, in adopted colors; 1, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents.

Plate proofs on india paper, not mounted.



Adopted colors; 1, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents; also, 12 cents lavender, bistre, brown red on bond paper, brown on yellow paper.

### 1870 ISSUE.

Unfinished die proofs.

2 cents, before the branches were added on the frame at the sides of the oval, on large india paper, yellow brown, scarlet lake.

24 cents, before the upper corner ornaments were cut, purple on large and small india paper, dark brown on large india paper, deep seal brown, green, blue outremer.

Die proofs on large india paper 2½x3, mounted on cards 6x9, with National Bank Note Company in small capitals on the die beneath in the adopted colors; 1, 2 vermilion, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents.

Die proofs on large india paper 2½x3, mounted on cards 6x9, without imprint. Made by the Continental Bank Note Company, in the current colors; 1, 2 vermilion, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents; also, 2 cents brown, 3 cents seal brown, 7 cents lake, orange.

Die proofs on large india paper, not mounted;

3 cents, yellow, brown.

7 “ purple, lake.

10 “ blue, green, red, brown, red brown.

12 “ pale blue, blue outremer, green, carmine, orange, rosy violet.

15 “ yellow brown, green, orange, carmine.

24 “ purple.

30 “ yellow brown, green, orange, carmine, brown, outremer.

Die proofs; 5 cents, Jackson, vermilion,

6 cents red on india paper, cut close and mounted on card 6x9.

12 cents, on bond paper, blue.

15 “ “ “ yellow, brown.

Plate proofs on small india, not mounted; 1 cent blue; 3 cents blue, green, dark green, orange, yellow brown, mauve, carmine, dark brown, red brown, yellow, black-brown; 30 cents lake.

On bank note, small paper, 12 cents, blue.

NOTE.—A die proof printed on india paper and large card of the 5 cents Garfield, was elaborately framed and presented to Queen Victoria.

Plate proofs on bond paper in the normal colors, finished and perforated; 1, 2 brown, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents.

Die proof, 1883; 1 cent with the altered die, shaded upper scrolls, with imprint beneath, on india, mounted on large card, green.

### OFFICIAL STAMPS.

Die proofs on large india paper and mounted on large cards:

*Agriculture*.—1, 2, 3, 6, 10, 12, 15, 24, 30 cents, canary; also 3 cents black, 3 cents green.

*Executive*.—1, 2, 3, 6, 10 cents, carmine; also, 2 cents black, 3 cents black, 3 cents green.

*Interior*.—1, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents, vermilion; also, 2 cents black, 2 cents brown, 3 cents black, 3 cents green.

*Justice*.—1, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents purple; also, 3 cents black, 3 cents green.

*Navy*.—1, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents, blue; also, 2 cents black, 2 cents brown, 3 cents black, 3 cents green.

*Post Office*.—1, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents, black; also, 2 cents brown, 3 cents green, 6 cents red brown.

*State*.—1, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents, green, \$2, \$5, \$10, \$20 black and green; also 1 cent black, 1 cent blue, 2 cents brown, 2 cents black, 3 cents black.

*Treasury*.—1, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents, brown; also, 1 cent black, 1 cent blue, 2 cents black, 3 cents green, 3 cents black, 10 cents black, 12 cents black, 90 cents black.

War. — 1, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents, red; also 1 cent blue, 1 cent black, 2 cents brown, 2 cents black, 3 cents black, 3 cents green.

NEWSPAPERS AND PERIODICALS.

1865 ISSUE.

On bond paper, 5 cents black ?; 10 cents brown, 25 cents green.  
On card board, all values in adopted colors.  
“ “ “ in scarlet.  
“ “ “ in blue.  
On india paper, 5x25 in green.  
“ “ 10x25 in blue.

1873 ISSUE.

Die proofs on large india paper, mounted on large cards all values in adopted colors.  
Plate proofs on plain paper, unperforated, all values in adopted colors.  
“ on card board, all values in adopted colors.  
Plate proofs on thin paper, unmounted.  
12 cents, light blue.  
84 “ black.  
96 “ black.  
\$1.92 red brown.  
6.00 green.  
36.00 black.  
48.00 black.

POSTAGE DUE 1879.

Die proofs on large india paper on small cards.  
1 cent brown, green, blue, red violet, black, lake, red.  
2 cents “ “ “ “ “ “ “ “  
3 “ “ “ “ “ “ “ “  
5 “ “ “ “ “ “ “ “  
10 “ “ “ “ “ “ “ “  
30 “ “ “ “ “ “ “ “  
50 “ “ “ “ “ “ “ “  
1 cent orange, greenish slate.  
2 cents “ “ “  
3 “ “ “ “  
5 “ “ “ “  
10 “ “ “ “  
30 “ “ “ “  
50 “ “ “ “

Die proofs on india, unmounted, adopted colors, all values.  
Plate proofs on card, adopted colors, all values.

REGISTERED SEAL.

Die proofs on india paper and large card, red brown, yellow, green.  
Plate proofs on white paper, 72x40 mm. in red, brown, green and blue.

(To be continued)



## Essays/Proofs at Early 20th Century Auction Sales

Dr. Stanley Bierman continues to supply us with copies of old and scarce auction catalogs whose contents bear on the history of U.S. essay/proof collecting. (See his article on the Carroll Chase collections in *Journal* 162 and earlier offerings in No. 161.) This time we are able to reprint sections from the J.C. Morgenthau sale held in New York, May 15-17, 1923, dispersing the collection of Clarence H. Eagle, a pioneer essay/proof collector. The entire section consists of the ever-popular 1869 series material. All descriptions are from the auctioneer's catalog. No estimates of value were given.

### 1869 Issue Essays and Proofs

*In cataloguing Mr. Eagle's Collection of the Essays and Proofs of this issue we have followed in the main his arrangement which was based on that of the Earl of Crawford from whose collection a great many of the Essays and Proofs were secured. For easy reference we have added Mason's numbers where possible.*

#### GENERAL ITEMS

- 104 Autographs of the Officials, Portrait Engravers, and Letter Engravers of the National Bank Note Company.
- 105 Proof on India of a plate containing 3 heads of Washington and one each of Franklin, Jefferson and Lincoln, 3 of these heads were used on stamps of this Issue, very rare.
- 106 Essay submitted by the National Bank Note Co., but not approved. It consists of the heads of Washington and Franklin in the frame of the 30c of 1861. The head of Franklin has been shifted toward the left to make room for that of Washington which is pasted in the vacant space; probably the rarest of U.S. Essays.

#### ONE CENT STAMP

##### Essays

- 107 Head of Franklin, Proof in black.
- 108 Head of Franklin, Die Proof on India with pencil sketch for frame, very rare.
- 109 Small numerals 1c green Die Proof on India unfinished, very rare.
- 110 — Finished Die Proof 1c black on India, mounted on card (Mason 50b).
- 111 — 1c dark brown on India.
- 112 — 1c vermillion on India.
- 113 — 1c green on India.
- 114 — 1c violet on India.
- 115 — 1c orange on India.

- 116 Ordinary paper 1c dark brown (50c), horizontal pair, o.g., very fine.
- 117 — 1c dark brown (50c), block of 4, o.g., very fine.
- 118 — 1c dark brown (50c), shade, block of 4, o.g., very fine.
- 119 — 1c yellow brown (50c), in shade of the regular stamp, o.g., very fine.
- 120 — 1c yellow brown (50c), another copy, o.g., very fine.
- 121 — 1c yellow brown (50c), block of 4, with Imprint at top, o.g., very fine.
- 122 Perf 12, 1c dark brown (50d), o.g., very fine.
- 123 — 1c dark brown (50d), horizontal pair, o.g., very fine.
- 124 — 1c dark brown (50d), block of 4, with Imprint, o.g., very fine.
- 125 — 1c yellow brown (50d), the exact color of the regular stamp, o.g., very fine.
- 126 — 1c yellow brown (50d), single and vert. pair, o.g., off at right.
- 127 — 1c yellow brown (50d), block of 4, o.g., very fine, rare.
- 128 Perf 12, with Grill 1c yellow brown (50c), o.g., very fine.
- 129 — 1c yellow brown (50e), o.g., very fine.
- 130 — 1c yellow brown (50e), block of 4, o.g., very fine, rare.
- 131 — 1c yellow brown (50e), shade, block of 4, o.g., off at right, rare.
- 132 — 1c (50e), 9 colors, o.g., very fine.
- 133 — 1c (50e), 6 stamps, shades and colors, fair lot.

198th SALE

COLLECTION

OF THE

Late Mr. Clarence H. Eagle

PART II.

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TO BE SOLD AT AUCTION WITHOUT RESERVE  
AT

THE COLLECTORS CLUB  
120 WEST 49th STREET  
NEW YORK CITY

May 15, 16 and 17, 1923  
AT 4.00 P. M.

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WALTER S. SCOTT, Auctioneer

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CATALOGUED BY  
J. C. MORGENTHAU & CO., 87 NASSAU ST. N. Y. City  
TELEPHONE CORTLAND 4668



- 134 — 1c lilac, 1c dark brown (50e), horizontal pair of each, o.g., very fine.
- 135 — 1c dark brown (50e), block of 4, with Imprint, o.g., very fine.
- 136 — 1c red brown (50e), block of 4, o.g., very fine.
- 137 — 1c dark red brown (50e), block of 8, o.g., very fine.
- 138 — 1c lilac, block of 4, o.g., very fine.
- 139 — 1c rose, block of 4 with Imprint, o.g., very fine.
- 140 — 1c blue, block of 4 with Imprint, o.g., very fine.
- 141 — 1c yellow, block of 4, o.g., very fine.
- 142 — 1c orange, block of 4, o.g., off at top.
- 143 — 1c green, block of 4, o.g., very fine.
- 144 — 1c yellow brown horizontal pair, one stamp without grill (50d), o.g., very fine, very rare.
- 145 Large Numerals but with Flags and Shield and ornament at top, 1c green Die Proof on India, very fine, rare.
- 146 — 1c black, Die Proof on Plate paper, very fine, rare.
- 147 — 1c red, Die Proof on Plate paper, very fine, rare.
- 148 — 1c black on Laid paper, very fine, rare.
- 149 — 1c lilac gray on ordinary paper, o.g., very fine.

#### Proofs

- 150 1c buff Die Proof on India mounted on card, very fine.
- 151 1c buff Die Proof on India mounted on card, very fine.
- 152 1c black, Die Proof on India, very fine, rare.
- 153 Plate Proofs on India 1c buff, block of 12, Plate No. 1, very fine.
- 154 — 1c buff, block of 25 with Imprint and Plate No. 1, very fine.
- 155 — 1c bistre brown, block of 14 with Imprint and Plate No. 2, very fine.
- 156 — 1c bistre brown, block of 80, with Imprint and Plate No. 2, very fine, very rare.
- 157 — 1c buff, dark shade, block of 14 with Imprint and Plate No. 33, slightly damaged.

#### TWO CENT STAMP

##### Essays

- 158 Pencil sketch of the Pony Express Rider, 93mm by 50mm, used for the centre of

this stamp. This is the original sketch on the official paper of the National Bank Note Co., unique and very rare.

- 159 Small Numerals without Shading in upper tablet (Mason 51a), 2c brown Die Proof on India, very fine.
- 160 — 2c green (51a), Die Proof on India, mounted on large card.
- 161 — 2c pale red brown (51a), Die Proof on India.
- 162 — 2c black (51a), Die Proof on India.
- 163 — 2c black, 2c rose, 2c blue (51a), Proofs on India, cut close.
- 164 With Shading 2c brown Die Proof on India (51b), very fine.
- 165 — 2c green (51b), Die Proof on India.
- 166 Ordinary paper Perf 12 and Grilled, 2c brown (51e), the exact color of the regular stamp, rare.
- 167 — 2c (51e), in 6 colors, o.g., very fine.
- 168 — 2c (51e), 5 colors, o.g., very fine.
- 169 — 2c mauve, 2c orange, 2 shades (51e), o.g., very fine.
- 170 — 2c blue (51e), horizontal pair, o.g., very fine.
- 171 — 2c yellow (51e), horizontal pair with Imprint, o.g., very fine.
- 172 — 2c orange (51e), horizontal pair, o.g., very fine.
- 173 — 2c brown (51e), in color of regular stamp, block of 4, o.g., very fine, rare.
- 174 — 2c brown (51e), darker shade, block of 4, very fine.
- 175 — 2c dark brown, block of 4, o.g., very fine.
- 176 — 2c light purple, block of 4, o.g., very fine.
- 177 — 2c dark purple, block of 4, o.g., very fine.
- 178 — 2c yellow, block of 4, o.g., very fine.
- 179 — 2c yellow, shade, block of 4, o.g., very fine.
- 180 — 2c blue, block of 4, o.g., close at left.
- 181 — 2c blue, block of 6, o.g., very fine.
- 182 — 2c rose, block of 4, with Imprint, o.g., very fine.
- 183 — 2c green, block of 4, with Imprint, o.g., very fine.
- 184 — 2c orange, block of 8 with Imprint, o.g., very fine.

##### Proofs

- 185 2c brown Die Proof on India mounted on large card with signature of artist, very fine, rare.

- 186 2c brown Die Proof on India mounted on large card, very fine.  
 187 2c black Die Proof on India, rare.  
 188 Plate Proofs on India 2c brown block of 14, with Imprint and Plate No. 3, very fine.  
 189 — 2c brown block of 10 with part of Imprint and Plate No. 28, very fine.  
 190 — 2c brown block of 25 with Imprint and Plate No. 28, rare.  
 191 — 2c brown block of 80 with Imprint and Plate No. 4. This plate made for the Re-Issue, very fine, rare.

### THREE CENT STAMP

#### Essays

- 192 Sketch in pen and ink 95mm by 95mm for 3c stamp with shield for the numeral at bottom nearly approaching the design with the small numerals, very rare.  
 193 Small Numerals but broken Arabesques in the upper corners and without scroll ornaments at sides of shield at bottom. 3c black, Die Proof on India (Mason 52 (2)), very fine, rare.  
 194 — 3c green (52 (2)), Die Proof on India, very fine, rare.  
 195 — 3c rose, Die Proof on India, very fine, rare.  
 196 — 3c blue, Die Proof on India, very fine, rare.  
 197 — 3c red brown, Die Proof on India, very fine, rare.  
 198 — 3c black, Die Proof on India, rare.  
 199 Small Numerals but Shield not shaded (Mason 52 (3)), 3c black Die Proof on India with pencil additions in the label containing "POSTAGE" slightly defective, very rare.  
 200 Small Numerals finished design on ordinary paper 3c blue (52c), very fine.  
 201 — 3c blue (52c), horizontal pair, o.g., very fine, rare.  
 202 — 3c blue (52), block of 4, o.g., very fine, very rare.  
 203 — 3c light brown, 3c red brown (52c), o.g., very fine.  
 204 — 3c light brown, 3c red brown, shades, o.g., very fine.  
 205 — 3c light brown, horizontal pair, o.g., very fine.  
 206 — 3c light brown, vertical pair, o.g., very fine.  
 207 — 3c light brown, block of 4, o.g., very fine.  
 208 — 3c light brown, block of 4 with Imprint, o.g., very fine.  
 209 — 3c red brown, block of 4, o.g., very fine.  
 210 — 3c red brown, shade, block of 4, o.g., very fine.  
 211 — 3c dark red brown, block of 4, o.g., very fine.  
 212 — Perforated 3c blue (52d), block of 4, with Imprint, o.g., very fine, very rare.  
 213 — Perforated and Grilled 3c blue (52e), o.g., very fine.  
 214 — 3c blue (52e), o.g., close at bottom.  
 215 — 3c blue (52e), horizontal pair with Imprint o.g., very fine.  
 216 — 3c blue block of 4, o.g., very fine.  
 217 — 3c blue block of 4, o.g., very fine.  
 218 — 3c (52e), 5 colors, o.g., very fine.  
 219 — 3c (52e), 5 colors, o.g., very fine.  
 220 — 3c orange (52e), horizontal pair with Imprint, o.g., very fine.  
 221 — 3c lilac, horizontal pair with Imprint, o.g., very fine.  
 222 — 3c lilac, block of 4, o.g., very fine.  
 223 — 3c green, block of 4, with Imprint, o.g., very fine.  
 224 3c brown, block of 4 with Imprint, o.g., very fine.  
 225 — 3c yellow, block of 4 with Imprint, o.g., off at bottom.  
 226 — 3c rose, block of 4 with Imprint, o.g., very fine.  
 227 — 3c red brown, block of 4 with Imprint, o.g., very fine.  
 228 — 3c orange, block of 4, o.g., very fine.  
 229 — 3c rose, block of 4, o.g., very fine.  
 230 — 3c purple, block of 4, o.g., close at top.  
 231 — 3c light purple block of 30, o.g., very fine, very rare in such a large block.  
 232 3c black Die Proof on India (52f), very fine, very rare.  
 233 3c blue Die Proof on India (52f), very fine, very rare.

#### Proofs

- 234 3c blue accepted design Die Proof on India mounted on card and signed by artist, very fine, rare.  
 235 3c blue, Die Proof on India mounted on large card, very fine.  
 236 3c black, Die Proof on India, very fine, rare.  
 237 Plate Proofs on India 3c blue block of 14 with Imprint and Plate No. 8, very fine.



- 238 — 3c blue block of 25 with Imprint and Plate No. 8, very fine.  
 239 — 3c blue block of 80 with Imprint and Plate No. 8, very fine, very rare.  
 240 — 3c blue block of 42, Plate No. 9, very fine.  
 241 — 3c blue, block of 50, Plate No. 10, very fine.  
 242 — 3c blue sheet of 300, Plate No. 30 made for the Re-issue, very fine, a great rarity in such a sheet.

### FIVE CENT STAMP

#### Essay

- 243 Sketch in pen and ink 40mm by 40mm for the well known Essays of the small numeral type, very rare.  
 244 Head of Washington Die Proof in black used for the 6c stamp of this issue, but cut off at bottom, very fine, rare.  
 245 Head of Washington with outer Circle, Die Proof in black on India.  
 246 Small Numerals 5c type of the 6c stamp, but lower label with small squares (Mason 53), 5c black Die Proof on India, very fine.  
 247 — 5c vermilion, Die Proof on India.  
 248 — 5c red brown. Die Proof on India.  
 249 Ordinary paper 5c (53b), 5 colors, o.g., very fine.  
 250 — 5c (53b), 4 colors, o.g., very fine.  
 251 — 5c blue (53b), horizontal pair, o.g., very fine.  
 252 — 5c yellow brown (53b), horizontal pair, o.g., one stamp gum crease.  
 253 — 5c mauve, horizontal pair, o.g., very fine.  
 254 — 5c green, horizontal pair, o.g., very fine.  
 255 — 5c lilac, horizontal pair, o.g., very fine.  
 256 — 5c red brown, horizontal pair, o.g., very fine.  
 257 — 5c yellow brown, block of 4, o.g., very fine.  
 258 — 5c green, block of 4 with Imprint, o.g., very fine.  
 259 — 5c red brown, block of 4 with Imprint, o.g., very fine.  
 260 — 5c mauve, block of 4 with Imprint, o.g., very fine.  
 261 — Perf 12. 5c blue, 5c orange, 5c plum, 5c yellow brown (53c), o.g., very fine.  
 262 — 5c green, 5c plum, 5c red brown (53c), o.g., very fine.  
 263 — 5c blue (53c), block of 4, o.g., very fine.

264 — 5c orange (53c), block of 4 with Imprint, o.g., very fine.

265 — 5c plum on India very fine, very rare.

266 Essay with larger letters and bottom label same size as squares, 5c black on India (54a), very fine, rare.

267 — 5c green on India mounted on card (54b), very fine.

268 — 5c purple on India (54b), very fine.

269 — 5c red brown on India (54b), very fine.

270 — 5c orange, 5c blue, 5c black on India (54b), very fine.

271 — 5c orange, 5c blue, 5c black on India (54b), fine.

272 — On Proof paper 5c blue, 5c dark blue, 5c orange 5c brown (54d), very fine.

273 — 5c black overprinted "5" in red 5c black overprinted "50" (54e), very fine, rare.

274 — On blue Bond 5c black (54f), very fine, rare.

275 — On Ivory finished paper 5c black (54g), very fine, rare.

276 — On Marbled card 5c black, very fine, very rare.

277 Essay 5c similar to Mason type 54, but without outer line and smaller triangles in the corners; 5c black Die Proof on India, very fine, very rare.

278 — 5c red brown, Die Proof on India very fine, rare.

279 — 5c plum, Die Proof on India, very fine, rare.

### SIX CENT STAMP

#### Proofs

280 6c blue, 2 shades Die Proofs on India mounted on card.

281 6c black, Die Proof on India, rare.

282 Plate Proof on India 6c blue block of 10, Plate No. 13, very fine.

283 — 6c blue block of 25, Plate No. 13, very fine.

284 — 6c blue block of 14, Plate No. 14, very fine.

285 — 6c blue block of 80, Plate No. 14, very fine, rare.

### TEN CENT STAMP

#### Essay with Head of Lincoln

286 10c black Proof from unfinished die without shading of the ornaments in bottom label and with larger collar, very fine, very rare.

- 287 Finished proof with small collar and ornaments shaded 10c black (55a), Die Proof on India, very fine.
- 288 — 10c black (55a), Die Proof on India, with Imprint, very fine.
- 289 — 10c purple (55a), Die Proof on India, very fine.
- 290 — 10c carmine (55a), Die Proof on India, very fine.
- 291 — 10c green Die Proof on India (55a), very fine.
- 292 — 10c blue (55a), also 10c orange on Proof paper (55b).
- 293 On Proof paper 10c blue (55b), very fine.
- 294 — 10c orange (55b), very fine.
- 295 — 10c black (55b), very fine.
- 296 — 10c red brown (55b), very fine.
- 297 — 10c red brown, shade (55b), very fine.
- 298 — 10c orange (55b), very fine.
- 299 On Ivory finished paper 10c black (55c), very fine.
- 300 — 10c blue (55c), very fine.
- 301 On Marbled glazed card 10c orange, very fine, very rare.
- 302 On Ordinary paper 10c ult. 10c blue (55d), o.g., very fine.
- 303 — 10c ult 10c blue, 10c green (55d), o.g., very fine.
- 304 — 10c ult (55d), horizontal pair, o.g., very fine.
- 305 — 10c ult (55d), block of 4 with Imprint, o.g., very fine.
- 306 — 10c green (55d), horizontal pair, o.g., very fine.
- 307 — 10c green, block of 4, o.g., very fine.
- 308 — 10c ult, block of 4, o.g., very fine.
- 309 — Perf 12. 10c ult, 10c orange (55e), o.g., very fine.
- 310 — 10c orange (55e), horizontal pair, o.g., very fine.
- 311 — 10c orange (55e), block of 4, o.g., very fine.
- 312 — 10c orange (55e), shade, block of 4, with Imprint, o.g., very fine.
- 313 On paper printed with Design in another color 10c carmine on red (55g), very fine.
- 314 — 10c blue on red (55g), very fine, rare.
- 315 — 10c black on orange (55g), very fine, rare.
- 316 On colored Bond 10c carmine on green (55h), very fine.  
10c Essay Declaration of Independence.
- 317 Sketch in pencil of frame for 10c stamp around medallion of Declaration of Independence adopted for the 24c and signed by artist, very fine, very rare.
- 318 10c gray (Mason 57a), Die Proof on India printed in one color, very fine, rare.
- 319 — 10c orange (57a), Die Proof on India, very fine, rare.
- 320 — 10c rose (57a), Die Proof on India, very fine, rare.
- 321 — 10c red (57a), Die Proof on India, very fine, rare.
- 322 — 10c blue (57a), Die Proof on India, very fine, rare.
- 323 — 10c brown (57a), Die Proof on India, very fine, rare.
- 324 — 10c red brown (57a), Die Proof on India, very fine, rare.
- 325 — 10c black (57a), Die Proof on India, fine.
- 326 10c Eagle Sketch in India ink (90mm square), of design adopted for this stamp, very rare.

### Proofs

- 327 10c yellow Die Proof on India of accepted design signed by artist, very fine.
- 328 10c black, Die Proof on India mounted on card, very fine.
- 329 10c blue Die Proof on India mounted on large card, very fine.
- 330 10c brown Die Proof on India mounted on large card, very fine.
- 331 10c green, Die Proof on India mounted on card, very fine.
- 332 10c dark brown red, Die Proof on India mounted on card, very fine.
- 333 10c rose, Die Proof on India mounted on card, very fine.
- 334 10c black, 10c purple, Die Proof on India, very fine.
- 335 — 10c black, 10c orange, Die Proofs on India, very fine.
- 336 Plate Proofs on India 10c orange block of 10, Plate No. 15, very fine.
- 337 — 10c yellow block of 14, Plate No. 16, very fine.
- 338 — 10c orange block of 25, with Imprint, very fine.
- 339 — 10c yellow block of 80, Plate No. 16, one stamp damaged, rare.



**TWELVE CENT STAMP****Essays**

- 340 Proof in black on India of steamer "Adriatic" (120mm by 57mm), used for the center of the stamp, very fine, rare.
- 341 Original sketch for the 12c stamp (107mm square), with the center pasted in the frame in pencil, very fine, very rare.
- 342 Small Numerals Die Proof on India mounted on card 12c slate (58b), very fine.
- 343 — 12c red brown (58b), very fine.
- 344 — 12c orange (58b), very fine.
- 345 — 12c blue (58b), very fine.
- 346 — 12c red (58b), very fine.
- 347 — 12c green, 12c yellow (58b), fine.
- 348 Ordinary paper Perf 12. and grilled 12c green (58e), o.g., very fine.
- 349 — 12c green (58e), o.g., very fine.
- 350 — 12c green (58e), off at left.
- 351 — 12c green, block of 4, o.g., very fine, rare.
- 352 — 12c green, block of 4 with Imprint, o.g., very fine, rare.
- 353 — 12c (58e), 5 colors, o.g., very fine.
- 354 — 12c (58e), 4 colors, o.g., very fine.
- 355 — 12c red brown (58e), block of 4, o.g., very fine.
- 356 — 12c orange, block of 4, o.g., very fine.
- 357 — 12c orange, block of 4 with Imprint, o.g., very fine.
- 358 — 12c dark red brown, block of 4, o.g., very fine.
- 359 — 12c brown, block of 4 with Imprint, o.g., very fine.
- 360 — 12c lilac, block of 4 with Imprint, o.g., very fine.
- 361 — 12c rose, block of 4, with Imprint, o.g., very fine.
- 362 — 12c blue, block of 4 with Imprint, o.g., very fine.
- 363 Essay for Surface Printing re-engraved (Mason 64), Die Proof in black on card, of the medallion, signed by artist, very fine, rare.
- 364 — 12c black Die Proof on card of entire stamp (Mason 64a), 63x61mm signed by artist, very fine, rare.
- 365 — 12c green, Die Proof on bond (53x50mm), signed, very fine, rare.
- 366 — 12c dark brown, Die Proof on card (64a), 60x54mm, very fine, rare.
- 367 — 12c black, Die Proof on card (64a), 53x48 mm, very fine, rare.

- 368 — 12c rose 12c purple brown on regular paper (64c), also 12c red brown perforated, o.g., rare.

**Proofs**

- 369 12c black Die Proof on India with the large numerals in pencil, very fine, rare.
- 370 Die Proof in accepted design 12c green on India on large card, very fine.
- 371 — 12c green, Die Proof on India mounted on large card, very fine.
- 372 — 12c black, Die Proof on India, very fine, rare.
- 373 Plate Proofs on India 12c green block of 10, very fine.
- 374 — 12c green block of 10, Plate No. 17, very fine.
- 375 — 12c green block of 25, Plate No. 17, very fine.
- 376 — 12c green block of 80, Plate No. 17, very fine.

**15 CENT STAMP****Essays**

- 377 Autograph Letter of Hon. Richard Cobden of England in regard to Bank Note engravings of New York Bank Note Companies. The reference being to various engravings used as vignettes for the 15c and 24c stamps of this issue.
- 378 Small Numerals 15c black, unfinished Die Proof on India in one color, with signature of artist, very rare.
- 379 Finished Die Proof on India 15c red brown (59a), with signature of artist.
- 380 — 15c yellow brown (59a), on India, mounted on card.
- 381 — 15c black (59a), on India, mounted on card.
- 382 — 15c vermilion (59a), on India.
- 383 Large Numerals accepted type but in one color, and overprinted "15" 15c blue and red (60a), Die Proof on India.
- 384 — 15c orange red, surcharge in blue, (60b), Die Proof on India.
- 385 — 15c brown, surcharge in green (60c), Die Proof on India.
- 386 — 15c rose, surcharge in green (60c), Die Proof on India.
- 387 15c green, 15c slate blue on paper with red background, (60d), very fine, rare.

**Proofs**

- 388 Adopted Type but not printed from one Die 15c red brown Die Proof on India.
- 389 — 15c blue Die Proof on India, signed by artist.
- 390 — 15c blue Die Proof on India.
- 391 — 15c red brown Die Proof on India.
- 392 Proofs for stamp in 2 colors "Landing of Columbus," Die Proof on India, 148 by 75mm mounted on large card. Engraving from which the vignette was reduced, very rare.
- 393 Vignette. Proof in blue.
- 394 — Another proof, lighter shade.
- 395 — Another proof, very dark shade.
- 396 Frame, Die Proof in black on India, rare.
- 397 — Die Proof in accepted color on India, very fine, rare.
- 398 — Die Proof in brown on India, rare.
- 399 — Die Proof in brown on India, but with the vignette pasted into position, very fine, rare.
- 400 — 15c brown with vignette in violet pasted in, mounted.
- 401 — 15c brown and blue Proof on India, mounted.
- 402 Plate Proof on India 15c brown and blue block of 10, with Imprint, and centre Plate No. 23.
- 403 — 15c brown and blue block of 25 with Imprint and centre Plate No. 23.
- 404 — 15c brown and blue block of 10, with Imprint and Frame Plate No. 31.
- 405 Re-Issue Die Proof of Frame in brown on India, mounted on card, very fine, rare.
- 406 — Proof of Frame in brown on India, very fine.
- 407 — Proof of Frame in blue on India with centre pasted in, very fine, very rare.
- 408 Entire Stamp 15c brown and blue, Proof on India, mounted.
- 409 15c brown and blue, Proof on India, mounted.
- 410 Plate Proofs on India of Re-Issue 15c brown and blue, block of 4, very fine.
- 411 — 15c brown and blue block of 8, with Imprint and Frame Plate No. 32.
- 412 — 15c brown and blue block of 9, with part of Imprint.
- 413 — 15c brown and blue, block of 12.
- 414 — 15c brown and blue block of 10, perforated, with Imprint and centre Plate No. 23.

- 415 Card Bond Proofs in 2 colors, 12 varieties, various combinations of frame and centres.
- 416 Experimental Safety Stamp 15c brown, Frame only perforated 12, said to have been made by Charles Steel in March 1875, on waterproof paper, very rare. See Lot 453.

**24 CENT STAMP****Essays**

- 417 Declaration of Independence Die Proof in black, 140 x 75mm, the Original from which the Center of the 24c was engraved, very rare.
- 418 Pencil sketches of frame in 3 stages for stamp with small numerals, very rare.
- 419 Small Numerals Single Die Unfinished with pencil additions at top and lower left (Mason 61), Die Proof in black on India, very fine, very rare.
- 420 Finished Die 24c blue on India with signature of artist (61a), very fine, very rare.
- 421 — 24c claret (61a), Die Proof on India, very fine, rare.
- 422 — 24c lilac (61a), Die Proof on India, rare.
- 423 — 24c black (61a), 4 copies, perhaps plate proofs.
- 424 — Plate Proof on India 24c black, block of 4, very fine.
- 425 — 24c black, block of 18 with Imprint, very fine, rare.
- 426 Die Proofs with Bands of colored lines at top and bottom and extending beyond the stamp 24c black and brown, very fine, rare, not in Mason.
- 427 — 24c brown and purple, very fine, rare.
- 428 — 24c black and brown, the colored bands cut away at sides.
- 429 — 24c black and blue, colored bands cut away entirely outside of the stamp.
- 430 — 24c brown and green, with the color cut away but on ordinary paper, very fine, rare.
- 431 24c black on salmon (61c), block of 4, with Imprint.
- 432 24c black on buff (61d), block of 4 with Imprint.
- 433 24c black on yellowish (61f), block of 4.
- 434 24c black on tinted paper (61c to f), 5 varieties, very fine.
- 435 24c black on tinted paper, 3 varieties, very fine.
- 436 24c bi-colored (61g), center pasted in, 2 varieties, very fine, very rare.

**(To be continued)**



Auction Accents

Report of Auction Sales of  
Essays and Proofs

All descriptions are from the auctioneers' catalogs.  
Reported by Barbara R. Mueller

Robert A. Siegel, New York. Sale of June 14, 1984.

United States

1c-10c La. Purchase Large Die Proofs (323P1-327P1). Die Sunk on 7¾x5¾ " Cards, each with tissue paper overleaf. Approved & Signed by Edwin C. Madden, 3rd Asst. P.M.G., 10c couple tiny light toning spots far from design, VF Set . . . . .	750.00	3,500.00
2c Alaska-Yukon, Model Essay (Brazer 370E-D). 93x75mm, dated Apr. 24, 1909, signed by P.M.G. Hitchcock, VF, Unique, Choice Specialist Item . . . . .	E.XIII	800.00
2c Alaska-Yukon Large Die Proof (370P1). 76x90mm, Blue Control No. at B., Extremely Fine . . . . .	1,250.00	1,300.00
2c Alaska-Yukon Large Die Proof (370P1). Die Sunk on 8x6" Card, VF, with May 8, 1909 letter from the Bureau of Engraving & Printing to the Secretary of the Treasury concerning this Proof . . . . .	1,250.00	1,350.00
2c Alaska-Yukon, Small Die Proof (370P2), Extremely Fine . . . . .	1,000.00	525.00
2c Hudson-Fulton, Model Essay (Brazer 372E-D). On 129x103mm Card, Type-written Approval & Amendment (Aug. 17, 19, 1909) signed by P.M.G. Hitchcock, Unique, Important Specialist Item . . . . .	E.XIII	950.00
2c Hudson-Fulton Large Die Proof (372P1), 95x72mm, Blue Control No. at B., Extremely Fine . . . . .	1,250.00	1,150.00
2c Hudson-Fulton Small Die Proof (372P2). Extremely Fine . . . . .	1,000.00	800.00
8c-\$1.00 1912 Issue Model Essays (Brazer 414E, 416E, 418E, 421E, 423E). The Unique Set of Five, 8c 88x93mm, others 88x113mm, All "Approved July 17, 1911" & signed by P.M.G. Hitchcok, VF, A Marvelous Rare Lot . . . . .	E.XV	3,500.00
8c-\$1.00 1912-17 Issue Large Die Proofs (414P1-416P1, 434P1, 417P1, 513P1, 418P1-421P1, 423P1). As Listed in Scott, All Die Sunk on 5½x7¼" Cards, Extremely Fine, A Very Choice Group of Rare Large Dies, ex-Lilly . . . . .	8,250.00	3,250.00

Peter Kenedi, Encino, Cal. Sale of Sept. 5-7, 1984.

THE A. DELZERS ESTATE

The following section represents the estate of A. Delzers, the most prolific French stamp designer of the 1920's and '30's. He was a successful designer of over 800 French and French Colonial stamps of this period, incl. many of great artistic merit. He passed on in 1947 and his essays and proofs of which he retained possession were found last year in his widow's estate. As this material was stored for more than 40 years there is some tropical spotting on some of the proofs but of course much of the material is unique.

FRANCE

#244, American Legionnaires issue, essay of accepted design in Deep Blue on thin paper less denomination, scarce, Est. Cash Value \$75.00-\$100.00 . . . . .	- . .	55.00
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#263, <u>Arc of Triumphe</u> issue trial color in Black Brown sunken progressive die proof on light paper, fresh, Est. Cash Value \$40.00-\$50.00 .....	- . -	42.50
#263, Trial color in Dark Green die proof on light paper, artist signed A. Delzers, Est. Cash Value \$75.00-\$110.00 .....	- . -	70.00
#263, Trial color in Dark Green die proof on laid paper, fresh, Est. Cash Value \$50.00-\$60.00 .....	- . -	42.50
#263, Trial color in Dark Blue large sunken die proof on heavy laid paper, Est. Cash Value \$50.00-\$60.00 .....	- . -	80.00
#265/79, 1932 <u>Peace and Olive Branch</u> issue, six diff denominations in Black plate proofs on glossy paper, one artist signed, fresh, Est. Cash Value \$100.00-\$150.00 .....	- . -	90.00
#266, 272, 277, Three diff denominations in Black plate proofs on glossy thin paper, one artist signed A. Delzers, fresh, Est. Cash Value \$50.00-\$60.00 .....	- . -	47.50
#267(2x), 282, Three diff trial color plate proofs on glossy thin paper, two are artist signed, Est. Cash Value \$100.00-\$150.00 .....	- . -	60.00
#267 var., Five diff essays of accepted design on glossy paper in diff colors, three with 50c denomination and two of basic design without inscriptions, two are artist signed, very scarce and fresh, Est. Cash Value \$100.00-\$150.00 .....	- . -	110.00
#301, 1935 <u>75c Delessert</u> issue trial color in Black large sunken die proof on light card stock, Est. Cash Value \$50.00-\$60.00 .....	- . -	55.00
#306, 1936 <u>Ampere</u> issue trial color in Black large sunken die proof on watermarked parchment type paper, artist signed A. Delzers, scarce and fresh, Est. Cash Value \$75.00-\$100.00 .....	- . -	70.00
#306, Trial color in Blue large sunken die proof on light card stock, Est. Cash Value \$50.00-\$60.00 .....	- . -	45.00
#321, 1936 <u>1.50fr Peace</u> issue trial color in Black large sunken die proof on light card stock, Est. Cash Value \$50.00-\$60.00 .....	- . -	55.00
#323, 1937 " <u>Le Cid</u> " issue trial color in Dark Purple large sunken die proof on light card stock, Est. Cash Value \$40.00-\$50.00 .....	- . -	35.00
France #324 var., Green essay for <u>1937 Paris Exposition</u> issue, fine, Est. Cash Value \$100.00-\$150.00 .....	- . -	65.00
#326, 1937 <u>3fr Memorial to Mermoz</u> trial color in Brown large sunken die proof on heavy laid paper, Est. Cash Value \$100.00-\$150.00 .....	- . -	70.00
#332, 1.75fr <u>U.S. Constitution</u> issue in three progressive die proofs on card, first two stages one Green and one Blue with final stage a sunken die proof in Ultramarine, scarce, Est. Cash Value \$200.00-\$250.00 .....	- . -	180.00
Circa 1937, the <u>40c Eiffel Tower</u> essay in three diff trial color (Brown, Black-Brown and Green) die proofs on thin glossy paper, all three signed by artist, Est. Cash Value \$100.00-\$150.00 .....	- . -	95.00
Same in Black with two on one plate proof (one vertical and one horizontal) on glossy thin paper, unusual and scarce, Est. Cash Value \$40.00-\$50.00 .....	- . -	80.00
#334, <u>90c Mountain Road</u> issue trial color (Dark Blue) first stage and last stage progressive die proofs, first stage on card the other sunken die proof on card, fresh, Est. Cash Value \$75.00-\$100.00 .....	- . -	50.00
#334, Trial color (Dark Blue) first stage progressive die proof on card, fresh, Est. Cash Value \$40.00-\$50.00 .....	- . -	45.00
#334, Trial color Dark Green sunken progressive die proof (next to last stage) needing only denomination and postes to complete design, Est. Cash Value \$50.00-\$60.00 .....	- . -	25.00



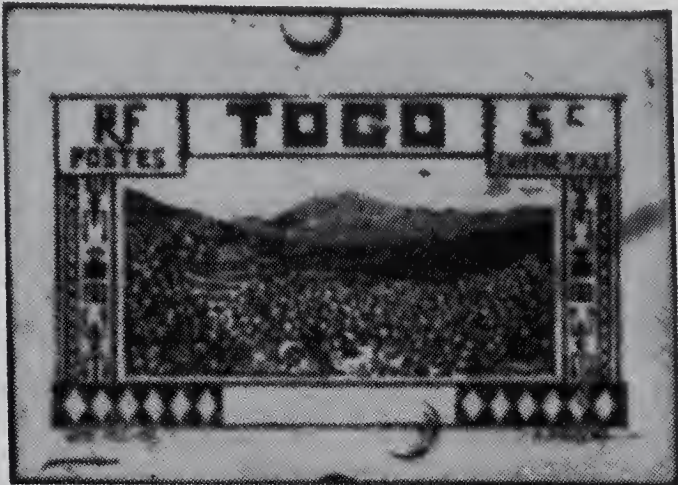
#334, Trial color in Dark Blue large sunken die proof on light card stock, Est. Cash Value \$40.00-\$50.00 .....	- . -	40.00
#341, 1938 Gambetta issue trial color in Dark Ultramarine large sunken die proof on heavy laid paper, Est. Cash Value \$50.00-\$75.00 .....	- . -	55.00
#350, 1938 Champagne Process issue large sunken die proof on heavy laid paper in issued color Dark Ultramarine, Est. Cash Value \$50.00-\$60.00 .....	- . -	65.00
#374, 1939 2.25fr Photography issue large sunken die proof on heavy laid paper in issued color Dark Blue, Est. Cash Value \$40.00-\$50.00 .....	- . -	40.00
#390, 1939 French Revolution issue trial color in Blue large sunken die proof on heavy laid paper, artist signed, Est. Cash Value \$50.00-\$60.00 .....	- . -	55.00
#452, 1942 4fr Massenet issue, two trial color Blue large sunken die proofs on heavy laid paper (one a first stage of design progressive die proof), both artist signed, Est. Cash Value \$75.00-\$100.00 .....	- . -	40.00
#629 var., 1939 70c Jean Racine issue, proposed but postponed until 1949, artist A. Delzers accepted basic design (minor modification in 1949). A spectacular and possibly unique collection of 10 with 5 diff stages of large sunken progressive die proofs, from the first stage to final complete design stage on a variety of cards and papers incl on back of invitation card and on back of an envelope still showing piece of stamp and cancel, the five identical designs are diff trial colors, a rare and ideal lot for the specialist, mostly fresh, Est. Cash Value \$400.00-\$500.00 .....	- . -	280.00
SEMI-POSTAL ISSUES #B34, 1.50fr + 3.50fr Smile of Reims, trial color Blue large sunken die proof on thin card stock, scarce, Est. Cash Value \$75.00-\$100.00 .....	- . -	70.00
#B34, 1.50fr + 3.50fr Smile of Reims issue, three diff essays (numbered 1 thru 3) on large sunken die cards in three diff colors of Blue, each showing diff minor retouches of die to sharpen accepted design, unique, Est. Cash Value \$250.00-\$300.00 .....	- . -	180.00
#B34, 1.50 + 3.50fr Smile of Reims issue in four diff trial color essays (essay #3 of retouched die) on large sunken die cards, very scarce, fresh, Est. Cash Value \$200.00-\$250.00 .....	- . -	220.00
#B49, 1937 30c + 10c Thibault issue, trial color in Blue progressive sunken die proof on card, artist signed A. Delzers, Est. Cash Value \$40.00-\$50.00 .....	- . -	42.50
#B49, 1937 30c + 10c Thibault issue large sunken die proof on heavy laid paper in issued color (Emerald), Est. Cash Value \$40.00-\$50.00 .....	- . -	45.00
#B63, 1937 50c + 20c Pierre Loti issue, large sunken die proof on laid paper in issued color Rose Carmine, artist signed G. Barlangue, Est. Cash Value \$50.00-\$75.00 .....	- . -	55.00
France #B75, 1938 65c + 60c French Volunteers issue, trial color in Blue large sunken die proof on watermarked heavy laid paper, Est. Cash Value \$50.00-\$60.00 .....	- . -	47.50
#B81, 1939 90c + 35c Red Cross issue, trial color in Dark Blue large sunken die proof on heavy laid paper, artist signed, Est. Cash Value \$40.00-\$50.00 .....	- . -	45.00
#B86, 1939 40c + 10c Chavannes issue, trial color in Blue large sunken die proof on heavy laid paper, Est. Cash Value \$50.00-\$60.00 .....	- . -	55.00
#B88, 1938 90c + 10c Balzac issue, trial color in Blue large sunken die proof on heavy laid paper, Est. Cash Value \$50.00-\$60.00 .....	- . -	40.00
#B88, A Black and White photo proof enlarged showing artist accepted design original artwork prior to engraving, fresh, Est. Cash Value \$75.00-\$100.00 .....	- . -	70.00
#B100, 2.50 fr + 50c Woman Plowing issue, trial color (Blue-Violet) in four diff sunken progressive die proofs on card (one trimmed down), scarce, Est. Cash Value \$200.00-\$250.00 .....	- . -	180.00

#B100, Trial color (Blue-Violet) in a sunken progressive die proof on light paper, fresh, Est. Cash Value \$50.00-\$60.00 .....	- . -	45.00
#B100, Trial color in Bright Green large sunken die proof on card, artist signed, fresh, Est. Cash Value \$50.00-\$60.00 .....	- . -	50.00
#B100, Trial color in Brown large sunken die proof on light card stock, fresh, Est. Cash Value \$50.00-\$60.00 .....	- . -	80.00
#B102, Trial color in Deep Purple large sunken die proof on card, artist signed A. Delzers, Est. Cash Value \$100.00 .....	- . -	40.00
#B102, 1fr + 2fr Red Cross issue, trial color in Deep Purple on silk without Red Cross, one mild fold, fresh and unique, Est. Cash Value \$150.00-\$200.00 .....	- . -	120.00
#B102, 1940 1fr + 2fr Red Cross issue trial color in Dark Purple and Red large sunken die proof on light card stock, bright fresh colors, Est. Cash Value \$75.00-\$100.00 .....	- . -	40.00
#B102, Trial color Blue-Violet large sunken progressive design die proof on light card stock, fresh, Est. Cash Value \$75.00 .....	- . -	60.00
#B143, 1942 3fr + 3.50fr Arms of Le Havre issue, trial color in Dark Ultramarine large sunken die proof on watermarked heavy laid paper, artist signed, Est. Cash Value \$50.00-\$60.00 .....	- . -	45.00
#C17, 10fr Airplane and Globe trial color in Deep Ultramarine sunken die proof on laid paper, artist signed, very scarce, Est. Cash Value \$150.00-\$200.00 .....	- . -	100.00

#### FRENCH COLONIES

<u>ALGERIA</u> , 1926 Issue, six diff essays without denomination, pasted on card, perf and imperf, unique, Est. Cash Value \$50.00-\$60.00 .....	- . -	25.00
1926 Issue, eight diff values, trial color proofs, Est. Cash Value \$100.00-\$120.00 .....	- . -	45.00
#86, 96, 105 var., Three diff de-luxe die proofs, Atelier type with punches, Est. Cash Value \$60.00-\$80.00 .....	- . -	50.00
#105 var., Five diff progressive essays, tracing the development of the stamp, probably unique, Est. Cash Value \$200.00-\$250.00 .....	- . -	170.00
<u>FRENCH GUIANA</u> , 1929-35 Seven diff values from two diff sets, lovely, Est. Cash Value \$100.00-\$150.00 .....	- . -	90.00
<u>FRENCH MOROCCO</u> , 1923 Set, seventeen values in issued colors on heavy paper pasted on large black presentation sheet, unique, Est. Cash Value \$150.00-\$175.00 .....	- . -	55.00
1939 Two diff unissued values in Black die proofs, Est. Cash Value \$50.00-\$75.00 .....	- . -	35.00
#CB7 var., 1.50fr Prussian Blue die proof without value imprint, Est. Cash Value \$50.00 .....	- . -	30.00
<u>FRENCH SUDAN</u> , 1931 Issue, three diff essays without value, tablet in diff colors and designs, Est. Cash Value \$50.00-\$60.00 .....	- . -	55.00
<u>GABON</u> , Original ink etching of DeBrazza's portrait for centerpiece of Type 4 of 1930, unique, mounted on card, Est. Cash Value \$300.00-\$400.00 .....	- . -	340.00
Type of D4, Including pull down of centerpiece, frame only, both Black, also finished stamp with blank value tablet in Blue and Green, probably unique, Est. Cash Value \$100.00-\$150.00 .....	- . -	80.00
1922 Type A 17 De Brazza blank value tablet, with numerals for denominations lined up under stamp, also same in Blue, Est. Cash Value \$75.00-\$100.00 .....	- . -	60.00
<u>FRENCH INDO-CHINA</u> , Seventeen diff Black essays of 1927 Due set, mostly diff denominations, without center of design, Est. Cash Value \$75.00-\$100.00 .....	- . -	60.00





Type of 1931 issue large essay die proof in Black with values lined up for insertion at bottom, unique, Est. Cash Value \$100.00 .....	- . -	70.00
#182/192 var., 1936 Issue, six diff large die proofs, all in Blue, also essay without value in tablet, Est. Cash Value \$100.00-\$150.00 .....	- . -	80.00
1942 30c + 90c Unissued Vichy airmail die proof, Est. Cash Value \$50.00-\$60.00.....	- . -	85.00
IVORY COAST, 1936 Issue, nine values in die proofs, Est. Cash Value \$50.00-\$75.00....	- . -	47.50
MADAGASCAR, 1930 Issue not accepted design (like A12), three diff multi-color essays, Est. Cash Value \$50.00-\$70.00 .....	- . -	55.00
1931 Issue, essays, three diff colors, Galliei facing right, all multi-colored, gorgeous, Est. Cash Value \$50.00-\$60.00 .....	- . -	45.00
#198-200, 204, 208 var., 1938 Laborde issue, five diff large die proofs, Est. Cash Value \$100.00-\$150.00.....	- . -	75.00
TOGO, Two different essays, Est. Cash Value \$40.00-\$50.00.....	- . -	\$25.00
TUNIS #69 var., 50c Blue, five diff colors on papers, Est. Cash Value \$40.00-\$50.00 .....	- . -	\$30.00
1926 Set (Type A11), sixteen diff trial color proofs (some are on diff papers), 15c-40c denominations, Est. Cash Value \$150.00 .....	- . -	110.00
1926 Issue, four diff color essays with blank value tablets, Est. Cash Value \$40.00-\$50.00 .....	- . -	35.00
Same, five diff colors with marginal hatching, Est. Cash Value \$75.00-\$100.00 .....	- . -	60.00
1944 (design V1) Vichy issue, unfinished Black die essay, also finished die proof, Est. Cash Value \$50.00-\$75.00 .....	- . -	40.00
1922 Dues, three diff Black essays, also fourth without value inserted, Est. Cash Value \$40.00-\$50.00.....	- . -	40.00
UBANGI-CHARI, 1930 Type D4, center only, and margins only, two together on one piece, two diff bi-color trial color proofs in diff colors, Est. Cash Value \$75.00-\$100.00 ..	- . -	55.00

FOREIGN COUNTRIES

ALBANIA, 1928 (Type A27) 25q in Red trial color proof, and also in Blue with blank denomination tablets, rare, Est. Cash Value \$50.00-\$60.00.....	- . -	35.00
1928 (Type A27) 25q in Red trial color proof, and also in Blue with blank denomination tablets, rare, Est. Cash Value \$50.00-\$60.00 .....	- . -	25.00
ANDORRA (FRENCH) #52, 57-58, 59 var., Four diff deluxe proof sheets, of the 1932 issue, vf, Est. Cash Value \$150.00-\$200.00 .....	- . -	75.00
#58A-59, 60B-C62B, 1932 Set, five diff trial color die proofs, Est. Cash Value \$75.00-\$100.00 .....	- . -	70.00



1932 Issue, two essays with blank value tablet, Est. Cash Value \$40.00-\$50.00 . . . . .	- . -	45.00
72/77 var., 1936 Set, four diff values in trial color die proofs, Est. Cash Value \$75.00-\$100.00 . . . . .	- . -	65.00
BELGIUM, Essay for 1933 Orval issue in Dark Blue, Est. Cash Value \$150.00-\$200.00 . . .	- . -	110.0
Belgium, Same in large die proof, Ultramarine, Est. Cash Value \$200.00-\$250.00 . . . . .	- . -	70.00
ETHIOPIA, 1928 Ras Taffari, seven diff center only, margin only, four diff trial color proofs, and finished stamp (#159) in issued colors, Est. Cash Value \$100.00-\$150.00 . . . . .	- . -	85.00
MONACO, #117, 153, B29, 32, 67, 72, Six diff trial color proofs, 1932, 1942 issues, all die proofs, #117 Black, others in Delzers favorite Blue color, some spotting, Est. Cash Value \$150.00-\$200.00 . . . . .	- . -	120.00
#B25, etc., 1938 Die proof in issued color also unissued 55c + 45c on 1939 issue without inscription in lower tablet, both unique, fine-vf, Est. Cash Value \$100.00-\$150.00 . . . .	- . -	75.00
BALANCE OF CONSIGNMENT, Miscellaneous group of French, French Colonial, etc., essays and proofs, incl a slug of unlisted essays, semi-private issues such as 1948 Intellectuals set, essays for Eyre and Spottswode Ltd. and other commissions, a little treasure trove, please examine, Est. Cash Value \$400.00-\$500.00 . . . . .	- . -	330.00

Robson Lowe Christie's, London. Sale of Oct. 29, 1984.

Harry L. Bartrop Collection—New Zealand  
(Realizations in British Pounds)

1855-72 The Chalon Heads

Essays and Proofs

The original essay prepared by Perkins, Bacon & Co., showing a half-length portrait engraved by William Humphrys with engine-turned background and with ornamental circular frame, in black, die-sunk on white card (89x74mm). Very rare.	£1,000	3,024
1d. essay in the form of a die proof showing "NEW ZEALAND" and "POSTAGE" still uncleared of the engine-turned background, stamp size in black, affixed to card (34x 41 mm.). Rare and attractive.	£500	4,590
1d., 2d., Plates I and II and 1/- original plate proofs in black or medium thick wove unwatermarked paper, each in a block of four, one 1/- showing XI[4] re-entry, right vertical pair of 2d. Plate I block with light vertical bend, otherwise fine	£160	259
1d. a similar plate proof in a marginal single and 2d. Plate II plate proof on white wove unwatermarked paper, a marginal pair in blue, very attractive, the latter rare	£100	172



**Specimens**

1846-67 3d. brown-lilac, 1/-yellow-green, 1871 perf. 12½ 1d. brown, 6d. pale blue, 1872 2d. (pinhole) and 4d. (thin), each overprinted "SPECIMEN" (Handbook Type A) horizontally in mauve. Scarce. S.G. 116, 125, 132a, 136, 138 and 139.	£60	226
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**1882-98 Second Sideface Issue****Proofs**

1890 2½d., five progressive proofs, each in black on white wove unwatermarked paper (22x30mm.), numbered at foot "5", "6", "9", "10" and "14", the first two with slight staining, otherwise fine. Rare. Ex. Currie. S.G. 197.	£150	280
— 2½d. imperforate plate proof, a pair in red-brown on "NZ" and Star watermarked paper, fine. Scarce	£35	34
OFFICIAL REPRODUCTIONS: 1d., 2d., 3d., 4d., 6d., 8d. and 1/- in black, each in a marginal block of four on unwatermarked paper	£60	54

**1901-08 1d. Universals****Die Proofs**

Waterlow Brothers and Layton, subsidiary die proof in plum on wove paper (36½x40½mm.), fine	£150	162
— ditto, in carmine on thin card (32x39mm.)	£150	172
— ditto, as last (29x44mm.) with "2" engraved lightly at foot	£150	594
— a strip of five in yellow-green, with the central impression retouched and inverted. Attractive. Very rare	£350	486

**George V Issues—1915-29 Engraved**

ESSAYS: 1d. showing K.G. V in uniform, flanked by Britannia and a Maori, surface printed from relief dies supplied by Perkins Bacon, in black on glazed card (75½x88 mm.), some slight red ink offset and in red on similar card (70x79 mm.) with un-cleared surround, both creased, one just affecting top frame, the other through design. Rare	£275	280
DIE PROOFS FOR 3d. VALUE: Engine turning only with blank space for head, in black on white wove glazed paper (73x97 mm.), endorsed "2" at foot. Rare	£200	226
— complete, in black on similar paper (60x63 mm.) showing guide lines outside design, two vertical creases, clear of design.	£250	140
— ditto, in green on similar paper (68x76 mm.) to test the depth of the engraving. Very attractive. Rare	£500	432
— ditto, in carmine, a similar lot (54x56 mm.)	£450	561
— ditto, in chestnut on thin card (36x35 mm.). Rare.	£400	475
PLATE PROOFS: 1½d., 2d., 2½d., 3d., 4d., 4½d., 6d., 7½d., 9d. and 1/- in black, each in an imperforate block of four on thin white wove paper watermarked "SPECIAL POSTAGE PAPER LONDON" in double lined capitals, once in the sheet and 5d., 8d. and 1/- in black, each in an imperforate block of four on Cowan paper watermarked NZ and Star (inverted on 8d. and 1/-), fine. (52)	£100	135
— 1½d. in deep slate-black, 2d. in deep grey-violet, 3d. in chestnut, 4d. in orange, 4½d. in bronze-green, 7½d. in reddish chocolate and in red-brown and 9d. in olive-green, each imperforate on Cowan paper watermarked NZ and Star, each over-printed "COLOUR/PRINT", three with traces of blue colour wash, fine	£80	102

**1916-30 Typographed**

DIE PROOFS: 1½d. in black on glazed card (52x70 mm.), fine. Scarce. S.G. 505. Photo	£75	86
— 2d. a similar lot (90x57 mm.). S.G. 507	£80	86
PLATE PROOFS: On glazed chalk surfaced card ½d. in grey-black, black, green (2 shades) and 1½d. in black; on coarse thin buff paper ½d. in green, all in pairs; on De La Rue watermarked chalk surfaced paper (gummed to test paper shrinkage) ½d. in grey-black, 2d. in black and 3d. in black each in a pair and 2d. in black		

block of four and booklet plate on glazed chalk surfaced card ½d. grey-black block of six and a block of four, fine. (32) .....	£85	51
<b>1926-27 Admiral</b>		
IMPERFORATE PLATE PROOFS: 2/- light blue, a marginal pair on Jones chalk surfaced gummed paper with inverted watermark, left stamp creased and 3/- purple, a pair on light blue imitation art paper, crease and small thin. Scarce	£60	91
— 3/-, a fine pair	£35	54
<b>1935-43 Pictorial Issues</b>		
<b>Die Proof</b>		
2/- deep olive-green, on wove paper (83x70 mm.). Rare and attractive. S.G. 568	£125	259
<b>Healths</b>		
1929 1d. mint corner block (3x2) and 1930 1d. mint corner block (3x4), both with some foxing, barely affecting appearance. Also 1929 1d. used. S.G. 544-45, £345	£50	54
1930 1d. + 1d. essay die proof in black on surfaced card (62x88 mm.) in a design close to that issued in 1931 but with “1930” date, small figures of value and unshaded sky, dated “13/8/30” in pencil. Rare.	£150	194
— ditto, a very similar lot (25x40 mm.), sunk in Perkins Bacon buff folder (125x80 mm.), endorsed at foot “ <i>Proof submitted with letter of 20/8/30</i> ”	£125	205
<b>Railway Stamps</b>		
1906 essays, imperforate plate proofs on white wove glazed unwatermarked paper, ½d. to 1/-, the set of six in deep slate-green. Scarce and attractive.	£100	351
— ditto, a similar lot in lake	£100	351
— ditto, a similar lot in purple	£100	367

**New Style U.S. Government Check Introduced**

In February 1985, the U.S. Treasury’s Financial Management Service began issuing a new, easier to handle, more counterfeit-resistant check. The check, which replaces the familiar 40 year-old green, punched-card check, is made of lightweight paper and is similar to those now commonly used by the financial and business communities.

The new check is multicolored, with pastel hues ranging from light blue to pale peach. A full-length reproduction of the Statue of Liberty appears in dark tones on the left side; a muted close-up of the head and torch is blended into the background on the right. The letters “USA” create a faint pattern across the back. The design and colors were a joint effort of the Financial Management Service, the Bureau of Engraving and Printing, and the Secret Service.

Improved technology made possible new features that discourage alterations, forgeries, and counterfeiting. The new light-weight paper stock is also less expensive and takes less space to store. This is expected to result in a savings to taxpayers of \$6 million a year.

Full nationwide conversion to the new government check will begin with December 1985 Social Security payments (about 20 million checks per month). Starting in February 1986, all Internal Revenue Service tax refunds will be made with the new check. Other payments to be converted include supplemental security income, civil service retirement, veterans benefits and compensation, railroad retirement, federal salary and vendor payments. By early 1987 the green, punched-card check will be completely phased out.



## Secretary's Report

by DAVID E. McGUIRE, *Secretary*  
*RD #4, Colonial Drive, Katonah, NY 10536*

### Member Admitted

1660 Karbo, Stephen M., 6520 Leesborough Ave., Eden Prairie, MN 55344  
(Classics) by David E. McGuire

### Change of Address

1652 Wilcox, Peter M., to 6919 Remmet Ave., Apt. 202, Canoga Park, CA 91303  
1205 Nellen, Mrs. Ruth, to P.O. Box 489, DePere, WI 54115  
1658 Burega, Paul, to Box 15765, Station F, Ottawa, Ont. K2C 3S7, Canada  
404 Hagen, John W., to 4100 Belair Lane, Apt. 202, Naples, FL 33940  
1112 Hatton, William H., to P.O. Box 622, Piqua, OH 45356  
1639 Ellis, Robin M., to 14527 Woods Hole Dr., San Antonio, TX 78233  
1590 Benjamin, Frederick A., to 2743 East 2700 North, Layton, UT 84041

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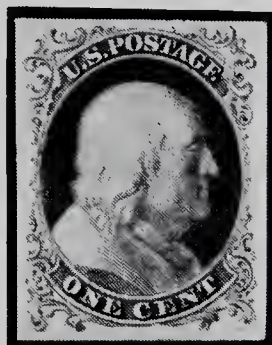
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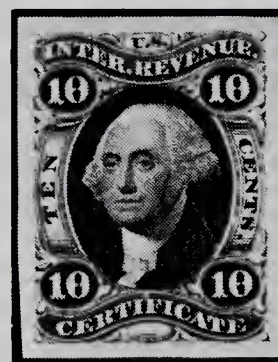
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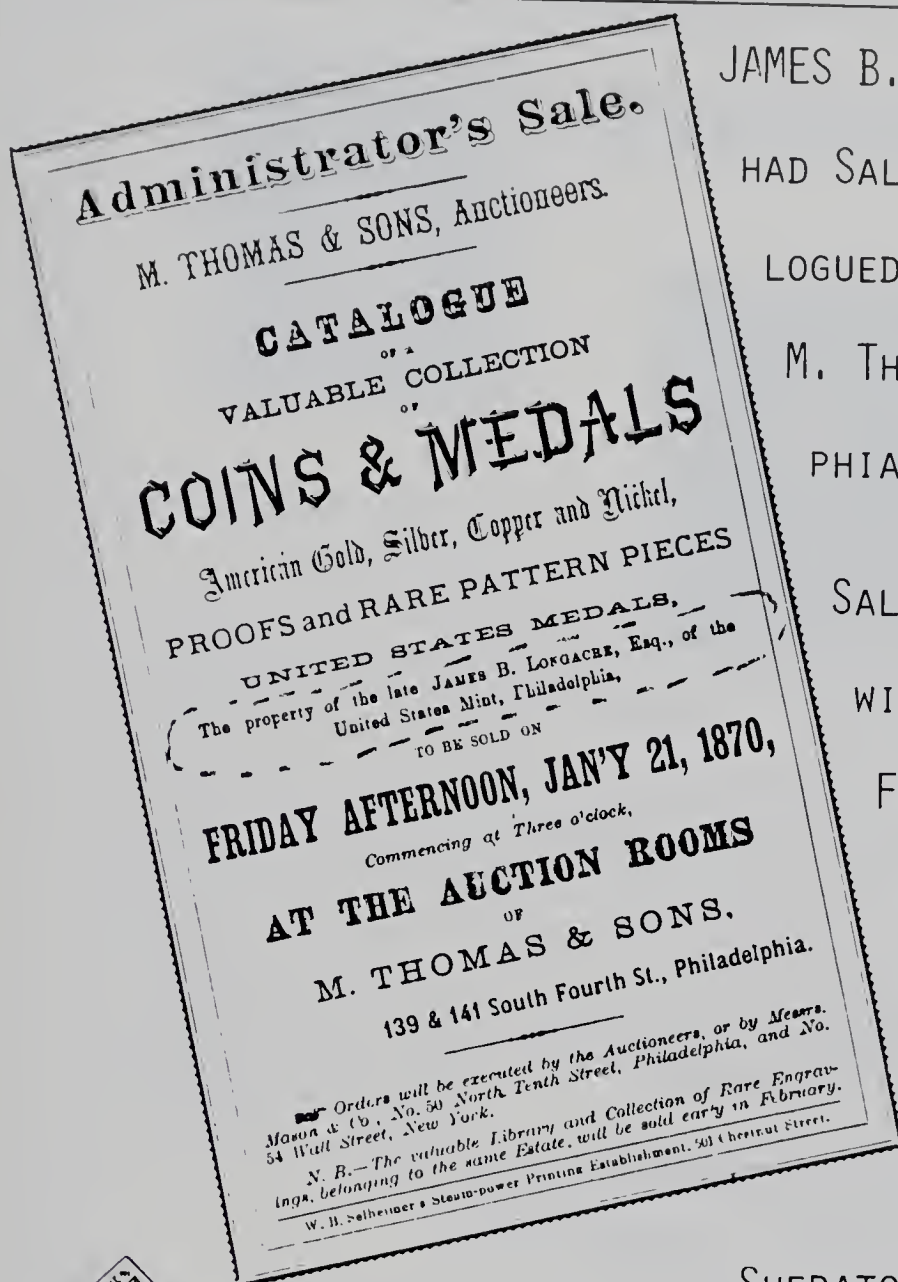
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SHERATON HOTEL IN NEW CARROLLTON, MD.

The Longacre consignment consists of about 100 OBSOLETE BANK NOTE PROOFS by Danforth, Underwood & Co.; Underwood Bald & Spencer, Underwood, Bald, Spencer & Hufty, Philad<sup>a</sup> & N. York, with many different variations.

Each note will be illustrated, fully described and with attributions if any. This Public and Mail Auction Sale No. 60, will for the first time, for the Katens, be 8-1/2 x 11" format.

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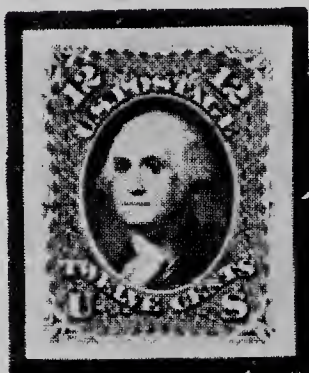
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# HAPPINESS

## V. MISERY

This is the bi-centenary of the death of Dr. Samuel Johnson, who wrote to James Boswell.

*"It is by studying the little things that we attain the great art of having as little misery, and as much happiness as possible".*

*A century later he would have been a collector of the Hermes heads of Greece.*

It all started with that old sinner, Atlas, who sired a bevy of lovely daughters. The fairest was Maia, the mother of Zeus' son, Hermes. This good looking boy became messenger to the gods and his profile was engraved by Barre of Paris on the classic postage stamps of Greece.

So it was really the judgement of Paris that brought these lovely stamps into being in 1861. For over a century, the variety of colours in which the stamps were produced, the different printings and paper used, the under and overprints that appeared, have attracted the affection of true collectors. Further, their use within Greece and her islands, as "postage dues" on letters coming from abroad, and their use in the various Greek Consular offices in the territories of their Balkan neighbours, in the Ottoman Empire in Europe and in Asia, and in Alexandria, have made their study of world-wide interest.

Collecting classic Greek stamps has given great pleasure and relaxation, as well as introducing the neophyte to that happy brotherhood who worship the goddess Philotelia. Fortunately, few collectors of early Greek stamps have been foolish enough to acquire their stamps for the profit motive, for it is in the joy of searching, and the Greek mystique which has attracted scholars over the centuries, that the true dividends are acquired.

Over three centuries ago, an English poet, John Milton, wrote these words in "Paradise Lost".

*"Athens, the eye of Greece, mother of arts  
And eloquence, native to famous wits  
Or hospitable, in her street recess,  
City or Surburban, studious walks and shades".*

We love fine stamps and find our pleasure in passing them on to others who share our affections. In April 1985 we plan to have a Greek sale in Zurich which will bring pleasure to hundreds.

For over forty years we have been selling fine collections of Greek stamps by auctions. The pleasure we have given we still retain.

Let us turn back the pages another century to Will Shakespeare who wrote in "As You Like It".

*Oh good old man! how well in thee appears  
The constant service of the antique world,  
When service sweat for duty, not for meed!  
Thow are not for the fashion of these times,  
When none will sweat but for promotion . . .*

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